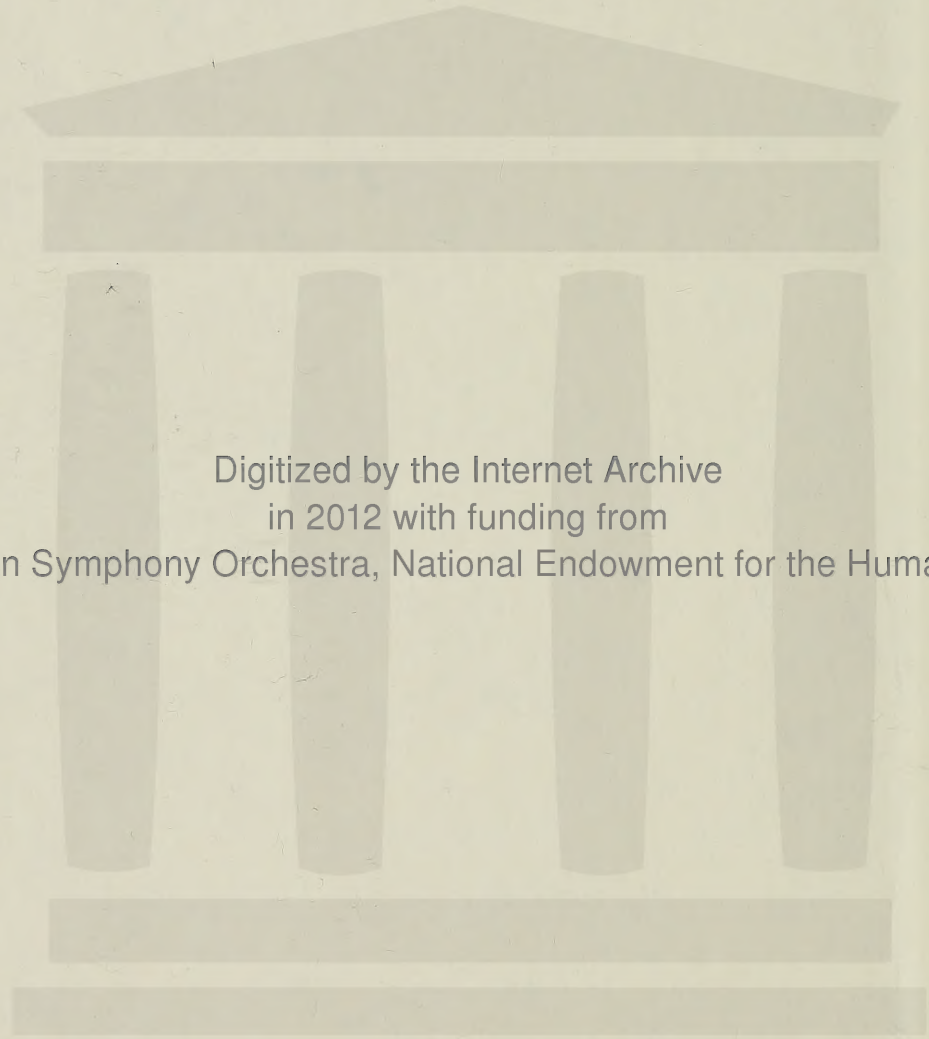


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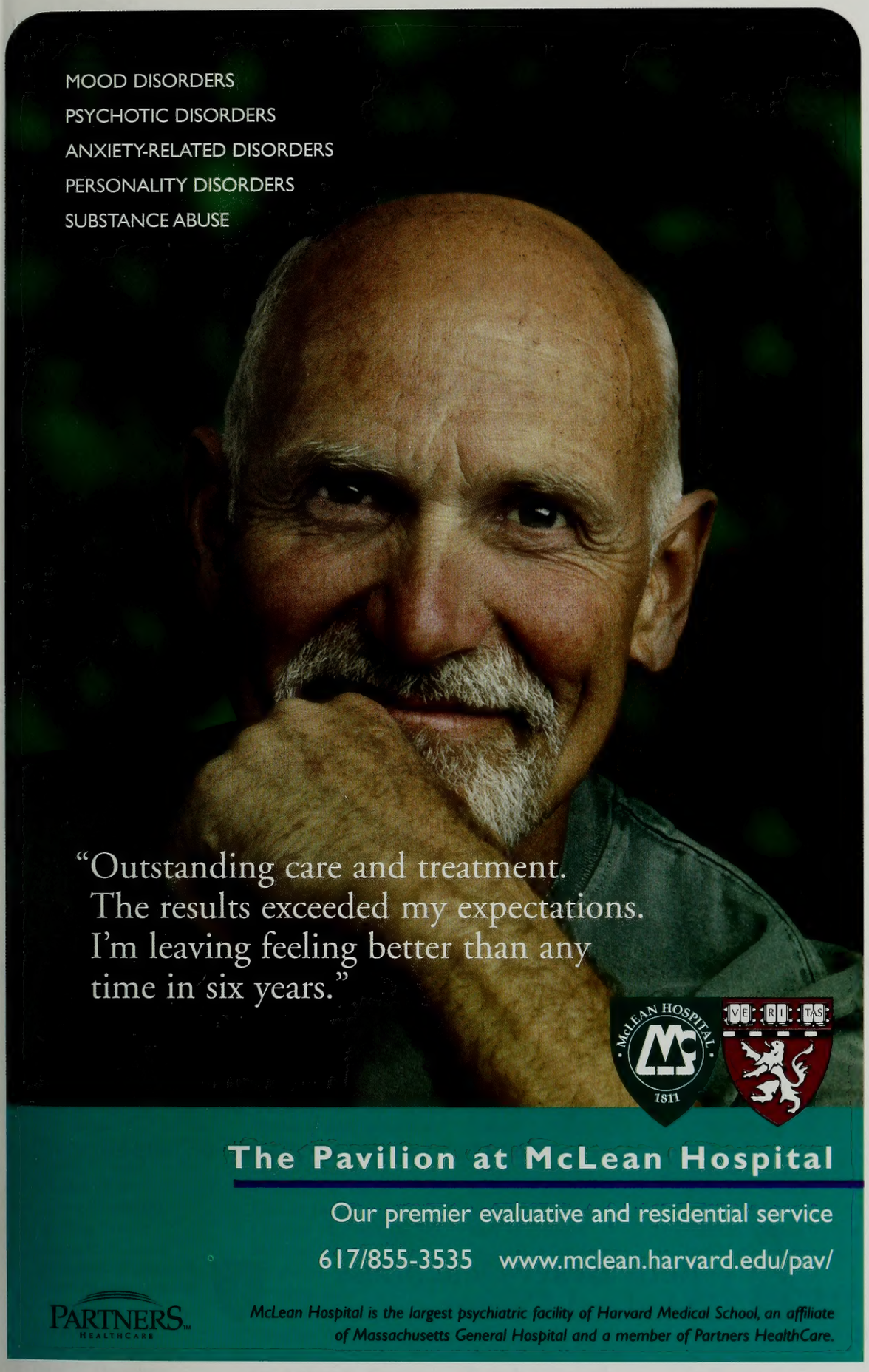
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BSO

A Special Symphony Hall Exhibit: Maud Powell, Pioneer American Violinist

An exhibit sponsored by the Maud Powell Society and Boston Pops Esplanade Orchestra concertmaster Joseph Scheer will be on display in the Massachusetts Avenue corridor of Symphony Hall from Thursday, January 27, through Saturday, February 26. As a violin student at the New England Conservatory of Music in the 1970s, Mr. Scheer acquired a collection of 78rpm recordings featuring 52 violinists performing the Bohemian composer/violinist Franz Drdla's *Souvenir*. As a student interested in what makes a great violinist great, Scheer sat and listened to the entire collection. It was then that he discovered the artistry of Maud Powell (1867-1920), the American violinist who gave the American premieres of the Tchaikovsky and Sibelius violin concertos. Though virtually unknown today, Maud Powell—who was born in Peru, Illinois, and died in Uniontown, Pennsylvania—is considered by many as America's first great master of the violin to achieve an international reputation. She appeared with the Boston Symphony Orchestra on five occasions between 1887 and 1912, playing violin concertos of Bruch, Saint-Saëns, Tchaikovsky, and Sibelius. Joseph Scheer's interest in Maud Powell led to his involvement with the Maud Powell Society. The exhibit will include reproductions of, and original documents from, the collections of Scheer and the Maud Powell Society, as well as relevant materials from the BSO Archives.

BSO Archival Telecasts Released on DVD Through Video Artists International

The Boston Symphony Orchestra, Video Artists International (VAI), and WGBH-TV in Boston have announced a worldwide distribution agreement for DVD releases of telecasts from the BSO Archives featuring the BSO led by a distinguished roster of conductors. The initial releases included Charles Munch conducting Berlioz's *L'Enfance du Christ* with soloists Donald Gramm, Florence Kopleff, John McCollum, and Theodore Uppman, a performance simulcast on radio and television by WGBH-FM/TV on December 13, 1966, from Symphony Hall; and Sir John Barbirolli conducting *An Elizabethan Suite* arranged by Barbirolli from the *Fitzwilliam Virginal Book*, the intermezzo "A Walk to the Paradise Garden" from Delius's opera *A Village Romeo and Juliet*, Walton's Partita for Orchestra,

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and Brahms's Symphony No. 2, a concert telecast from Sanders Theatre at Harvard University on February 3, 1959. Two more DVDs are scheduled for release this month: an all-French compilation program from 1959-62 with Charles Munch leading Berlioz's *Symphonie fantastique*, Debussy's *La Mer*, and Ravel's *Daphnis et Chloé* Suite No. 2, all telecast from Sanders Theatre in Cambridge; and the BSO concert of January 20, 1959, also from Sanders Theatre, with Pierre Monteux conducting Brahms's *Tragic* Overture, Hindemith's *Nobilissima Visione*, and Stravinsky's *Petrushka*. The VAI/BSO Archival DVDs are available at the BSO's Symphony Shop and website, www.bso.org; directly from VAI through their direct mail catalogue or online at www.vaimusic.com; and through all major music and video outlets, including Tower Records, Virgin, Borders, Barnes & Noble, and Amazon.com.

Karl Amadeus Hartmann, The Composer and his Times: BSO Guest Conductor Ingo Metzmacher In Conversation with Music Historian Franzpeter Messmer, Tuesday, February 22

In conjunction with the BSO's American premiere performances February 24-26 of Karl Amadeus Hartmann's Symphony No. 4, and to mark the hundredth birthday of the composer's birth, the Goethe-Institut Boston and the Boston Symphony Orchestra will present an hour-long discussion on Hartmann (1905-1963) with BSO guest conductor Ingo Metz-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

macher and music historian Frankpeter Messmer, to take place at the Goethe Institut, 170 Beacon Street, Boston, on Tuesday, February 22, from 6:30-7:30 p.m. The event will focus on Hartmann's significance as both a composer and organizer of new music concerts, and will include a question-and-answer session with the audience. Attendance is free and open to the public. For more details, please visit www.goethe.org/boston or call (617) 262-6050.

New Starting Time For Evening Pre-Concert Talks

Please note that, in order to allow the musicians more time to warm up on stage prior to the concerts, the BSO's evening Pre-Concert Talks now begin at 6:45 rather than 7 p.m. The starting time for the Friday-afternoon talks (12:15 p.m.) and for the Open Rehearsal Talks (9:30 a.m. on Thursday mornings; 6:30 p.m. on Wednesday evenings) remains unchanged. The remaining Sunday-afternoon talk, on March 13, will begin at 1:45 p.m. prior to that day's 3 p.m. Boston Symphony concert. We appreciate your understanding in this matter.

Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Gandolfi, Bartók, and Mussorgsky. In the weeks ahead, Jan Swafford of Tufts University discusses Brahms (February 3-8), Elizabeth Seitz of the Boston Conservatory of Music discusses Falla and Strauss (February 10-12), and Jessie Ann Owens of Brandeis University discusses Wagner, Mendelssohn, Wyner, and Haydn (February 16-19).

BSO Members on Compact Disc

A wide variety of compact discs featuring members of the Boston Symphony Orchestra are available in the Symphony Shop, including the following new entries to the catalogue.

BSO violist Michael Zaretsky's latest CD on the Artona label features him in the six cellos suites of J.S. Bach performed on viola, as recorded in Symphony Hall in January/February 2004. Mr. Zaretsky uses the earliest authentic source for these works, the facsimile manuscript text of Anna Magdalena Bach. For more information about this disc, and about Mr. Zaretsky's previous compact discs, visit www.michaelzaretsky.net.

BSO principal trombone Ronald Barron has released two new compact discs in the Boston Brass Series. The first, entitled "The Return of the Alto," features solo and ensemble music for alto trombone by Leopold Mozart, Marc-Antoine Charpentier, BSO trombonist Norman Bolter, Eric Ewazen, Hannes Meyer, Alfred Hornoff, and Corrado Saglietti. Mr. Barron is joined by a number of his brass and string player colleagues from the BSO, and also by the Harvard University Wind Ensemble, Thomas Everett, conductor; pianists Eric Ewazen and Vytas Baksys, and organist Peter Sykes. On the second disc, "An Evening from the 18th Century," he is joined by BSO principal horn James Sommerville, alto trombonist Darren Acosta, and The New 18th Century Players (made up primarily of BSO members) led by Alain Trudel for music of Tommaso Albinoni, Georg Christoph Wagenseil, Johann Georg Albrechtsberger, and Johann Michael Haydn. For more information, visit www.trombonebarron.com.

BSO Members in Concert

BSO principal second violinist Haldan Martinson is featured in Goldmark's Violin Concerto with the Wellesley Symphony Orchestra led by former BSO assistant concertmaster Max Hobart on Sunday, February 6, at 3 p.m. at Mass Bay Community College, 20 Oakland Street, in Wellesley. Also on the program is Franck's D minor Symphony. Tickets are $18, $15, and $5, available at the door. For further information call (781) 235-3584 or visit www.wellesleysymphony.org.

Ronald Knudsen leads the New Philharmonia Orchestra in Mendelssohn's *Fingal's Cave* Overture, Shostakovich's *Hamlet* Film Suite, and Brahms's Symphony No. 3 on Saturday, February 12, at 8 p.m. at Babson College in Wellesley and on Sunday, February 13, at 3 p.m. at the First Baptist Church in Newton. Single tickets are $25, with discounts for seniors, students, and families. For more information call (617) 527-9717 or visit www.newphil.org. Earlier that month,

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GIL ROSE, ARTISTIC DIRECTOR

New to the BSO

Three new players and two new assistant conductors have joined the BSO this season.



Elizabeth Rowe joined the Boston Symphony Orchestra as principal flute in September 2004. Formerly the assistant principal flute of the National Symphony Orchestra, she has also held positions with the Baltimore Symphony, the Fort Wayne Philharmonic, and the New World Symphony. She has served on the faculties of the Peabody Institute of Music, the University of Maryland, and Catholic University. A native of Eugene, Oregon, Ms. Rowe received her bachelor of music degree in 1996 from the University of Southern California, where she studied with Jim Walker, former principal flute of the Los Angeles Philharmonic. Winner of first prize in the 2000 National Flute Association Young Artist Competition, she has performed as a soloist with orchestras throughout the country, including many of the orchestras with which she has held positions. Most recently she performed the Nielsen Flute Concerto with the Baltimore Symphony Orchestra. Ms. Rowe has participated in several national and international music festivals, most notably as a Fellow at the Tanglewood Music Center. An advocate of new music, she was invited to Carnegie Hall to perform a concert of works by Schoenberg under the direction of Pierre Boulez. Ms. Rowe enjoys chamber music and was a founding member of the southern Florida-based Metropolis Winds woodwind quintet.



Polina Sedukh joined the Boston Symphony Orchestra in September 2004. Born in 1980 to a family of musicians in St. Petersburg, Russia, Ms. Sedukh began studying violin at four, her first teachers being her father Grigory Sedukh and Savely Shalman. In 1987 she entered the Special Music School of the St. Petersburg Conservatory, joining the studio of Lev Ivaschenko. She joined the studio of Vladimir Oftcharek in 1995 and entered the Rimsky-Korsakov State Conservatory in 1998. She has participated in master classes with Wolfgang Marschner and Sakhar Bron and in January 2000 began studying at the Longy School of Music in Cambridge with Laura Bossert and Malcolm Lowe. Ms. Sedukh gave her first major public performance at seven, with the Chamber Orchestra of Liepaya, Latvia; her first international performance was in 1991 in Chicago, followed by a tour in Germany. Winner of first prize in the solo category and the grand prize in chamber music at the 1992 Young Talents of Russia Festival, and a laureate of the Evgeny Mravinsky Festival in St. Petersburg, Russia, she has participated in important festivals on both sides of the Atlantic, has toured Germany and Austria annually since 1993, and has won prizes in such international competitions as Coast of Hope in Bulgaria (grand prize as soloist and first prize in chamber duo), the International Spohr Competition in Weimar, Germany, and the Negev Competition in Israel (first prize). In 1999 she took the Bärenreiter Special Prize in the Young Concert Artist International Auditions in Leipzig, Germany.



A native of Israel, cellist **Mickey Katz** joined the Boston Symphony Orchestra in September 2004, having previously been principal cellist of Boston Lyric Opera. His numerous honors include the Presser Music Award in Boston, the Karl Zeise Prize at Tanglewood, first prize in the Rubin Academy Competition in Tel Aviv, and scholarships from the America Israel Cultural Foundation. An advocate of new music, he has premiered and recorded Menachem Wiesenberg's Cello Concerto with the Israel Defense Force Orchestra and has worked with composers Elliott Carter, György Kurtág, John Corigliano, Leon Kirchner, and Augusta Read Thomas in performing their music. A Tanglewood Music Center Fellow in 2001, he was invited back to Tanglewood in 2002 as a member of the New Fromm Players, an alumni ensemble-in-residence that works on new pieces and collaborates with young composers. As a chamber musician, he has performed in important venues in the United States, Europe, and Israel, and has participated in the Marlboro Festival and Musicians from Marlboro tour, collab-





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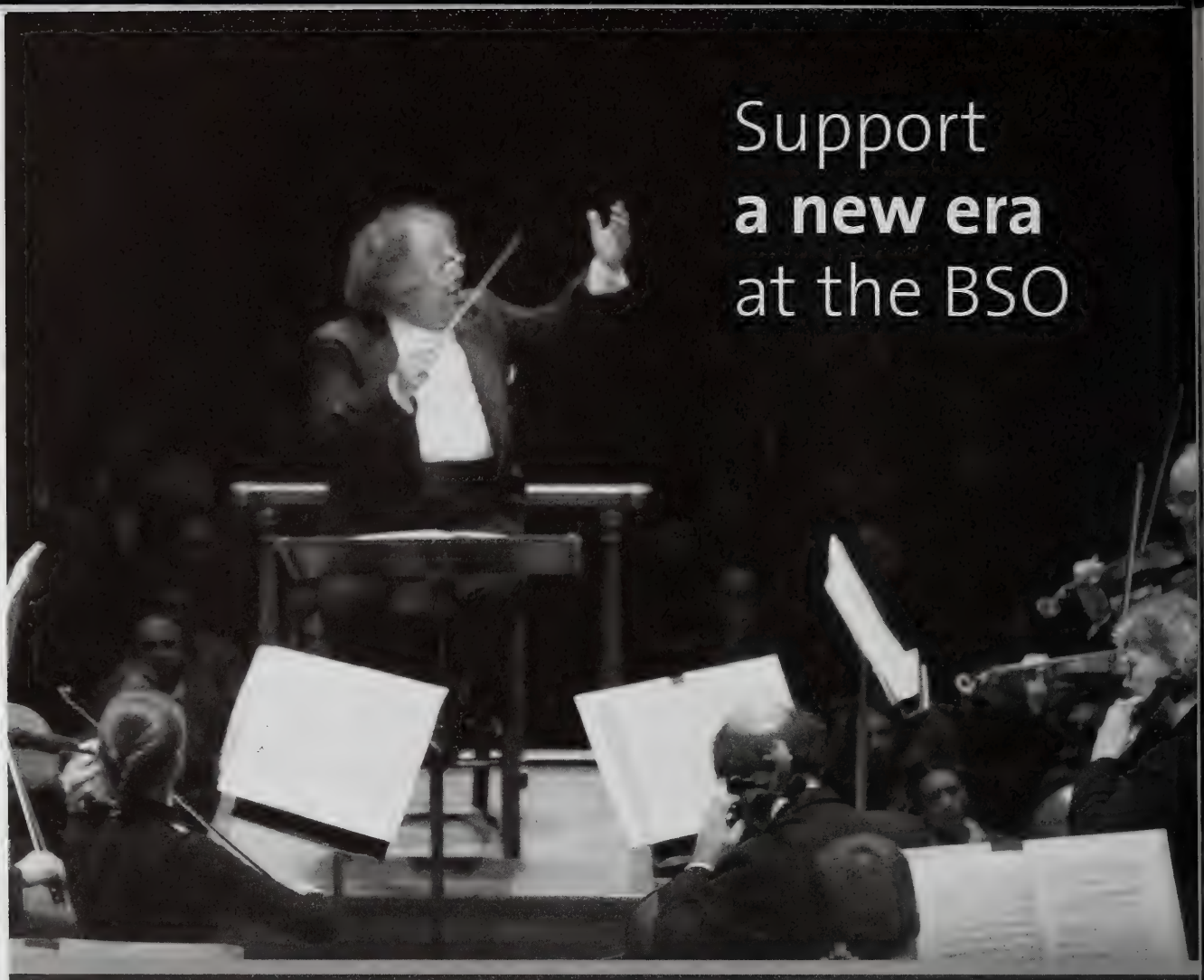
orating with such distinguished players as Pinchas Zukerman, Tabea Zimmermann, Kim Kashkashian, and Gilbert Kalish. A graduate of the New England Conservatory of Music, he completed his mandatory military service in Israel as a part of the "Distinguished Musician Program," playing in the Israel Defense Force String Quartet, performing throughout Israel in classical concerts and in numerous outreach and educational concerts for soldiers and other audiences.



Jens Georg Bachmann is an assistant conductor of the BSO as of this season, having previously served as assistant conductor to James Levine at the Munich Philharmonic, a position created for him in 2000. He has been associate conductor of the Fort Worth Symphony Orchestra and principal conductor of the Texas Chamber Orchestra in Dallas, and has for three summers been assistant conductor of the UBS Verbier Festival Orchestra, preparing that ensemble for its annual appearances at the Verbier Festival in Switzerland and also leading it in concerts at Verbier and on tour at EXPO 02. As an opera conductor, he has recently led performances at the Nürnberg State Opera, Düsseldorf Opera, the Komische Oper Berlin (where he made his professional opera debut at twenty-four), and the Berlin State Opera. He has also conducted numerous orchestras in Germany. A native of Berlin, Mr. Bachmann holds degrees in violin and conducting from the Hanns Eisler Musikhochschule in Berlin and the Juilliard School in New York, where he was recipient of the Bruno Walter Memorial Scholarship. Additional projects include a fundraising and educational outreach tour as violinist in South Africa, and an Interarts Project in the Clark Studio Theatre at New York's Lincoln Center, where he conceived and conducted a production of the Strauss/Molière *Le Bourgeois Gentilhomme* combining dance and music. Mr. Bachmann is a 1996 winner of the Carl Maria von Weber Conducting Competition in Munich and of the 1998 Intercities Performing Arts Foundation/Enrico Caruso Competition. Mr. Bachmann resides in Boston.



An assistant conductor of the Boston Symphony Orchestra as of this season, **Ludovic Morlot** has maintained a close working relationship with the BSO since he was the Seiji Ozawa Conducting Fellow in 2001 at the Tanglewood Music Center, when he assisted Mr. Ozawa with the TMC production of Ravel's *L'Heure espagnole* and led the world premiere of the TMC's 2001 Fromm Commission, Robin de Raaff's Piano Concerto, in that summer's Festival of Contemporary Music. He has since served as a BSO cover conductor for, among others, Seiji Ozawa, James Levine, André Prévin, and Rafael Frühbeck de Burgos, and has led the Boston Symphony Chamber Players in Boston and at Tanglewood. He has also worked with Reinbert de Leeuw and Michael Tilson Thomas at the New World Symphony in Florida, and assisted Jessye Norman at the Théâtre du Châtelet in the critically acclaimed Paris production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine*. In 2002 he became conductor-in-residence with the Orchestre National de Lyon under David Robertson, leading many outreach concerts and youth orchestra events in Lyon for two seasons. He has also appeared with the Orchestre de Picardie and the Orchestre Colonne in Paris. This season brings his debut with the Ensemble InterContemporain, and his subscription series debut in April 2005 with the Boston Symphony Orchestra. Trained as a violinist, Mr. Morlot studied conducting with the late Charles Bruck at the Pierre Monteux School in Hancock, Maine, and continued his studies at the Royal Academy of Music in London. He received the Norman Del Mar Conducting Fellowship from the Royal College of Music, London, to work with the Royal School's Opera under the guidance of John Carewe and as assistant conductor to Sir Colin Davis on their production of *Don Giovanni*. Mr. Morlot maintains residences in Lyon and Boston.



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Don Quixote in Music
by Helen M. Greenwald

On Thursday, Friday, and Saturday, February 10, 11, and 12, the eminent Spanish conductor Rafael Frühbeck de Burgos leads the BSO in a program of two works inspired by Cervantes' "Don Quixote de la Mancha"—Richard Strauss's orchestral tone poem "Don Quixote" featuring cellist Steven Isserlis and BSO principal violist Steven Ansell, and the little-known "Master Peter's Puppet Show" of Manuel de Falla, to feature the Bob Brown Puppets, soprano Awet Andemicael as The Boy, tenor Peter Bronder as Master Peter, and baritone Jonathan Lemalu as Don Quixote. Tickets are available by phone, online, by mail, or in person at the Symphony Hall box office (see page 71 of this program book).

> "I have decided that Don Quixote shall stay buried in the archives of La Mancha till heaven provides someone to adorn him with all the jewels he lacks; for I find myself incapable of supplying them because of my inadequacy and scanty learning, and because I am too spiritless and lazy by nature to go about looking for authors to say for me what I can say myself without them."
>
> —Miguel de Cervantes Saavedra, Prologue to *The Adventures of Don Quixote*, Part I (1604)

Cervantes, of course, had plenty to say—about a thousand pages worth in two parts, the first published in 1604 and the second in 1614, the year before he died. Little could he have imagined that by the end of the seventeenth century, Don Quixote would escape "the archives of La Mancha" only to reappear in dozens of musical retellings in myriad guises and many languages. It may even be fair to say that the world has come to know Quixote's earnest foolishness, imperfect humanity, capacity for romantic love, and numerous comical (and often bizarre) adventures as much through music as through Cervantes' prose. In this way, Don Quixote joins other figures born in literature, like Don Juan (also a 17th-century Spanish nobleman) and Faust, who have surpassed mere celebrity to achieve iconic status through their ability to communicate shared beliefs and experience while making a universal statement about the human condition.

The theater has been the principal transmitter of the novel's most familiar episodes, beginning with Carlo Sajon's 1680 Venetian opera, *Il Don Chisciot della Mancia.* This was followed almost immediately by J.P. Förtsch's opera *Der irrende Ritter Don Quixotte* (Hamburg, 1690) and Thomas D'Urfey's play, *Comical History of Don Quixote* (London, 1694), with incidental music by Henry Purcell. The images that have found a stable place in contemporary popular culture—Don Quixote battling with sheep, jousting with windmills, and declaiming rhapsodically about Dulcinea—were already celebrated in the eighteenth century in works such as Giovanni Paisiello's 1769 *opera buffa*, *Don Chisciotte*. Many operas would follow, including those by Caldara (1727), by Salieri (1771), and even by Mozart's first Tamino, Benedict Schack (1785). 19th-century composers continued to write "Quixote" operas, although such efforts by Mendelssohn (1827) and Donizetti (1833) are not especially well-known. Composers would soon find other ways to stage Qui-



Miguel de Cervantes Saavedra (1547-1616)

xote. By the second half of the nineteenth century Offenbach would write a pantomime (1874) and de Koven an operetta (1889); and the century would close with a remarkable orchestral realization of the story in Richard Strauss's tone poem (1898). Diversity would become the rule: in the twentieth century, Korngold composed piano pieces (1908), Massenet an opera (1910), and Falla a musical puppet show (1923). A film was inevitable, and G.W. Pabst asked four composers—Ibert, Milhaud, Delannoy, and Ravel—to submit music for his *Adventures of Don Quixote,* released in 1933 and made famous by its star, the renowned Russian bass Fyodor Chaliapin. Ibert's music was eventually chosen for the film, while Ravel's *Don Quichotte à Dulcinée*, comprising the three songs written in response to Pabst's request, stands as his final work. Catalán composer Roberto Gerhard devoted years (1940-47) to Quixote through ballet, a chamber orchestra suite, a symphonic suite, and some incidental music for a radio play, reinterpreting Cervantes' doleful equestrian as the "Knight of the Hidden Images." And finally, not to be forgotten, there's the 1973 musical, *Man of La Mancha*, adapted from Cervantes by Dale Wasserman with lyrics by Joe Darion and music by Mitch Leigh.



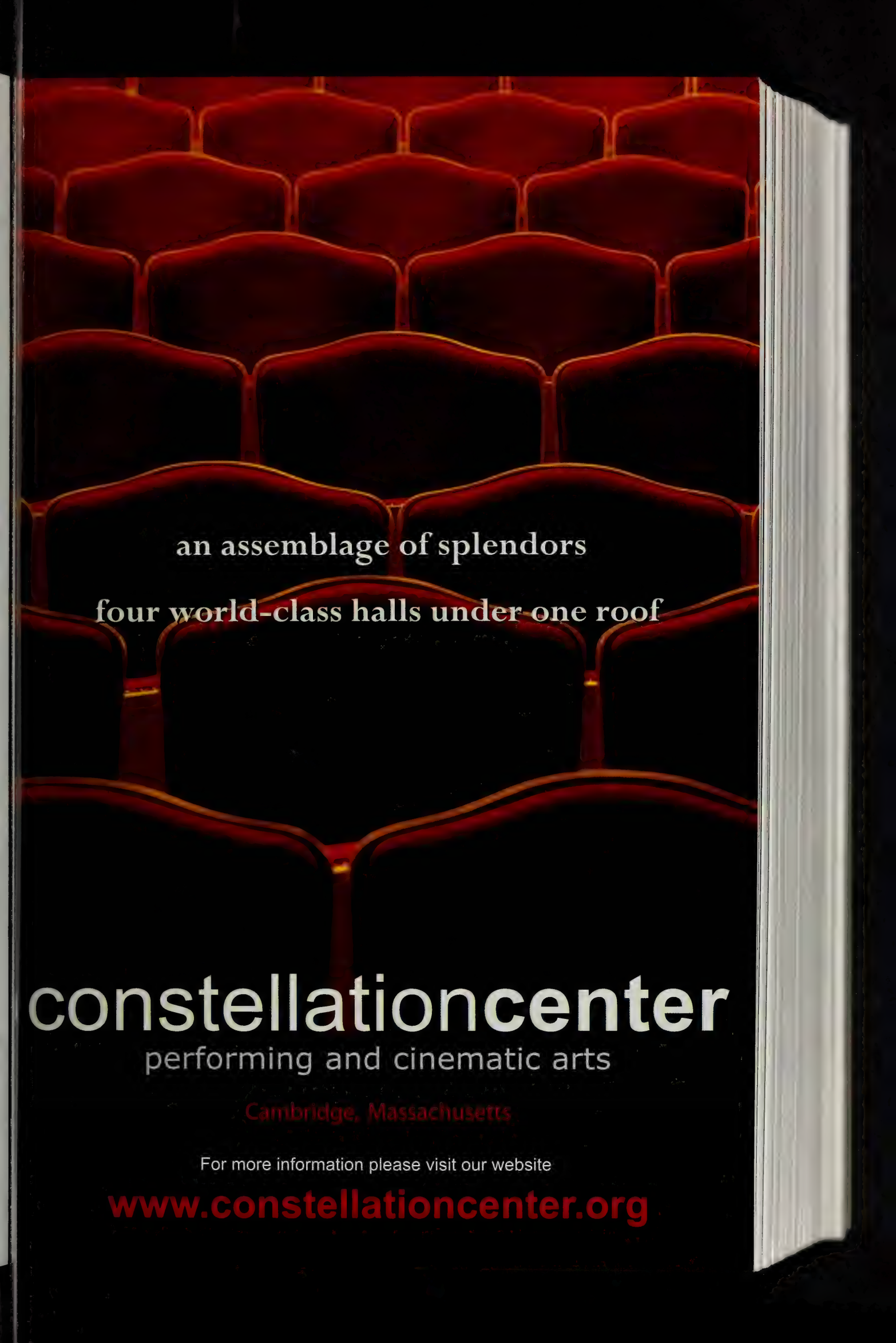
Richard Strauss (1864-1949)

February 10-12, in a single program, the Boston Symphony Orchestra pairs two quite different musical portraits of the "Knight of the Doleful Countenance"—Richard Strauss's *Don Quixote* and the remarkable *El retablo de Maese Pedro* ("Master Peter's Puppet Show") of Manuel de Falla, the latter (in Falla's own words) an "Adaptación musical y escénica" (musical adaptation and staging) featuring singing and miming puppets and a lovely instrumental complement of winds, horns, strings, harpsichord, pedal-harp, and lots of percussion. Both works draw on different episodes from the novel, but their shared and more profound mission is to explore character, here one of exceptional emotional power.



Manuel de Falla (1876-1946)

Strauss called his orchestral tone poem "Fantastic variations on a theme of knightly character"; here the pairing of solo cello (representing the Don himself) and viola (the principal instrument representing Sancho Panza) suggests still further designations—perhaps of "*concertante*" in the Mozartian sense, or even "double concerto" in the Brahmsian sense. *Don Quixote* is not a humorous work in the antic way of Strauss's earlier *Till Eulenspiegel*. In fact, it originally took form as a "satyr play" to his semi-autobiographical tone poem *Ein Heldenleben* ("A Hero's Life"), which he was thinking about at the same time. Strauss felt rather strongly that *Don Quixote* could only be best understood "at the side of *Heldenleben*," and referred to it as a "battle of *one* theme against nullity." His virtuoso score is tremendously theatrical and filled with cacophonous moments that depict the "madness" of the protagonist and the futility of his ill-conceived adventures. Despite such good intentions, however, it premiered to angry critical reception, including that of Boston critic J.F. Runciman, who declared, "If ever this kind of music becomes acceptable to the people at large, then may I not be here to see and hear."


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Strauss might have had a good chuckle over that one, since he so thoroughly enjoyed the oddities of his own composition, even writing to his mother after the Hamburg performance of April 5, 1900, about how the "brilliant" horn players used empty beer bottles as mutes! Of course, the work is highly regarded today, and especially among cellists, for whom it has become a badge of honor, a proof of technical virtue. More than that, however, it demonstrates the performer's ability to communicate the pathos of Don Quixote and his tragic, yet bittersweet, demise.

Falla's *El retablo de Maese Pedro* is a unique contribution to what Falla scholar Carol Hess calls "Quijotismo." This extraordinary little gem is essentially a piece of chamber music in an exceptionally rich and theatrical musical cloak, a play within a play, where the spectators whom we observe viewing the puppet show are themselves puppets! Moreover, as Falla notes in his score, "the figure of Don Quixote should be at least twice as large [or much taller] than the others." And, delightfully, once the characters enter Master Peter's inn and are seated for the show, "the visible objects [should be] Don Quixote's legs. These, which are very long, and odd in appearance, can be seen throughout the play, either stretched out in front of him or lying one upon the other."



The Bob Brown Puppets

The show to be viewed by the puppets is "The Liberation of Melisendra," a tale from the time of Charlemagne that Cervantes absorbed into Chapter 26 of Part II of his novel. Falla's narrator is a young boy, who, as Falla describes in his performance notes, must have a voice "which is nasal and rather forced—the voice of a boy shouting in the street, rough in expression and exempt from all lyrical feeling." *El retablo de Maese Pedro* includes a Proclamation, a Sinfonia, numerous dance-like interludes, songs, and a number of comical interruptions by Don Quixote, whose legs play a notable role. The sonority of the work is both ancient and modern; the harpsichord dominates, but the harmonies speak for the twentieth century without veiling the aura of antiquity. In the end, overcome by his chivalric sensibility, Quixote destroys the puppet theater, and waxes eloquent in a vision of his beloved Dulcinea.

Helen M. Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. Besides her publications in scholarly journals, she has spoken to international audiences about Mozart, Verdi, Puccini, and Wagner. She has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino, and is currently co-editor of the critical edition of Rossini's opera *Zelmira*.

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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



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Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
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Barbara Lee chair

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The voices of girls are especially hard to hear, particularly through the cacophony of what our culture is saying to them. Here's what to wear, here's how to look, here's how you should think. Don't ask too many questions. Don't talk back. Your appearance is more important than your programming skills and your writing. Choose your college based on your boyfriend.

What do girls themselves have to say? Younger girls, before they reach adolescence, typically have a lot to say. They know what they want. Their voices are clear. But as girls enter their teens, we hear them less clearly. Often their voices grow smaller as they try to make sense of the world and discover the true girl inside. Sometimes their voices change—and we no longer recognize them.

But when we create some quiet, girls' voices grow stronger. In a girls' school, girls become adventurous. They take up rock climbing and Tae Kwon Do. They write short stories, conduct complex scientific experiments, build software programs, and plan study-abroad trips. They look forward to college as a place to learn and gain new levels of competence. In the quiet, girls acquire confidence and strength. They begin to dream big dreams.

Listen to what girls in girls' schools say. Listen to the ideas they have for history projects. Listen to their opinions on computer game violence, or censorship, or biotechnology. Listen to how they discuss art and music and politics. It is amazing what girls can do when we respect their opinions. They will organize community service projects and learn new languages. They will publish magazines and start businesses. Look at the machines they build. Look at the presentations they put together. Listen to the music they compose. They will, in the quiet, learn to excel.

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Michael Gandolfi
Impressions from "The Garden of Cosmic Speculation" (2004)



Michael Gandolfi was born in Melrose, Massachusetts, on July 5, 1956, and lives in Cambridge, Massachusetts. He wrote the orchestral piece Impressions from "The Garden of Cosmic Speculation" *during the first half of 2004 to fulfill a commission from the Tanglewood Music Center with support from the Paul Jacobs Memorial Fund. The inspiration for the piece is the book "The Garden of Cosmic Speculation" by architect Charles Jencks, an extensive photographic documentation of a Scottish garden designed by Jencks. Robert Spano conducted the Tanglewood Music Center Orchestra in the first performance of* Impressions from "The Garden of Cosmic Speculation" *on August 16, 2004, in Seiji Ozawa Hall at Tanglewood, during that summer's Festival of Contemporary Music. These are the first performances by the Boston Symphony Orchestra. The only previous work by Michael Gandolfi to have been performed by the BSO was his "Points of Departure," which Spano conducted at Symphony Hall in April 1998.* Impressions from "The Garden of Cosmic Speculation" *calls for an orchestra of three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets in B-flat (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion (three players minimum: xylophone, crotales [two-octave set], glockenspiel, tubular bells, three suspended cymbals, small splash cymbal, crash cymbal, four tom-toms, bass drum, brake drum, agogo [African bell], tambourine, slapstick, sleigh bells, triangle), harp, piano, and strings. The piece is about twenty-one minutes long.*

Michael Gandolfi grew up in a musical environment in which his two older sisters were fine pianists performing traditional classical repertoire. Gandolfi took up the guitar and began to play rock and jazz; he started to compose in high school, writing for whatever ensemble or group of friends was available. His early efforts earned him awards from ASCAP and the American Society of University Composers, as well as a fellowship to the Yale Summer School of Music and Arts.

In 1986 Gandolfi was a Composition Fellow at Tanglewood, where he won the first of the prestigious Paul Jacobs commissions to write a large ensemble work for performance by the Tanglewood Music Center Orchestra. (This was his piece *Transfigurations*, which was premiered the following year.) At Tanglewood he met and became friendly with British composer/conductor Oliver Knussen, who was that summer's director of the Festival of Contemporary Music. Knussen began to champion Gandolfi's works, introducing *Transfigurations* to the BBC's radio orchestra and conducting others of the composer's works in Britain and the United States. In addition, Gandolfi returned often to Tanglewood, being hired on as a guitarist to perform in new works as needed, including Stockhausen's *Gruppen* and Knussen's Third Symphony.

By the late 1980s Gandolfi had already made contact with many new-music performers, with such groups as Speculum Musicae and the Orpheus Chamber Orchestra; other orchestras and ensembles also began to take notice of Gandolfi's music. Orpheus led a consortium, also including the Saint Paul and Los Angeles chamber orchestras, to commission Gandolfi's *Points of Departure*, a piece that has since been performed quite frequently (the Boston Symphony Orchestra played it under Robert Spano in April 1998). He has also received commissions from Boston Musica Viva, Speculum Musicae, and the Koussevitzky Foundation, among many others. While fulfilling commissions, Gandolfi was also teaching: he taught at Harvard and has taught at both Phillips Academy in

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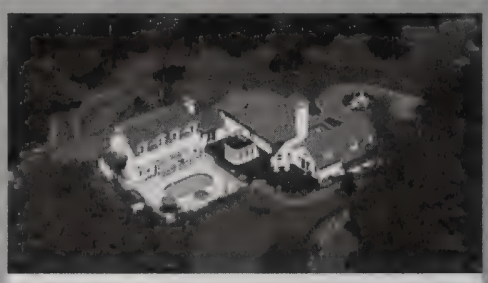
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Andover, MA, and at the New England Conservatory for several years. He has been a member of the Tanglewood Music Center faculty since 1997.

The breadth of Gandolfi's musical interests encompasses not only contemporary concert music, but also the jazz, blues, and rock by which route he first became a musician. The breadth of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater. He has collaborated with Shakespeare & Co., composing incidental music for their production of *A Midsummer Night's Dream* directed by Tina Packer, and recently he worked with filmmaker Pamela Larsen. As an educator, he has expanded on these interests by organizing innovative, cross-disciplinary activities involving collaborations between TMC Fellows and Shakespeare & Co. and a project bringing together composers and experimental filmmakers at Tanglewood.

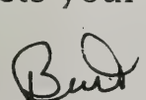
Michael Gandolfi's current projects include a saxophone concerto for Kenneth Radnofsky and the Boston Modern Orchestra Project, works for Boston Musica Viva and Collage New Music, a piece for piano and orchestra for the London Sinfonietta, and a solo piano work for Sergey Schepkin, to be premiered this spring on Schepkin's April 2005 Fleet-Boston Celebrity Series recital. His *Vientos y Tangos* (2002), a work for symphonic wind ensemble commissioned by the Frank Battisti 70th Birthday Commission Project, has already received numerous performances; a full-orchestra version was premiered in Italy in fall 2004. *Notes from Childhood*, completed in 2002, was commissioned by the Melrose Symphony Orchestra in his hometown of Melrose, Massachusetts.

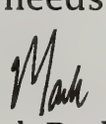
Gandolfi's new orchestral piece *Impressions from "The Garden of Cosmic Speculation"* was inspired by the Portrack Garden, a thirty-acre private garden in the Borders area of Scotland, as described in architect Charles Jencks's book on Jencks's design and philosophical concept for that garden. Jencks first made an international name for himself as an architectural critic; his book *The Language of Post-Modern Architecture* is widely

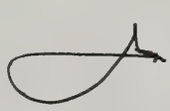
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credited with identifying correspondences in the "postmodern" approach among the disciplines of art, writing, and architecture. This important book was reissued in 2002 as *The New Paradigm in Architecture*. Jencks is currently active as author, lecturer, and designer. *The Garden of Cosmic Speculation*, his book about the Portrack Garden, was published by Frances Lincoln, Ltd., in 2003.

Like Jenck's garden, Michael Gandolfi's piece is a springboard for speculation. Though inspired by Jenck's garden, Gandolfi reaches into, through, and beyond it for his own reactions to the concepts Jencks touches on, while still centering his musical reactions on the particular plots in part illustrated by his piece. Also like the garden, *Impressions from "The Garden of Cosmic Speculation"* is a work of transformational potential: a garden, like a piece of music, is never the same from one visit to the next, whether or not deliberate intervention on the part of the visitor or designer takes place. Plants grow according to their own rules and schedules. As Jencks puts it, "Gardens, like cities, are whispering games in which the key is to pass on meaning even as it changes. They may reach momentary equilibrium, but should never be pickled. Respect is shown by continuing and transforming the plots." A piece of music relies, in its finest details, on the indeterminate nature of interpretation of all of the performing participants, an interpretation that must shift each time the work is approached anew, even if by the same players: a kind of seasonal change touches the work as it "grows."

The composer's comments on *Impressions from "The Garden of Cosmic Speculation"* follow.

—Robert Kirzinger

"The Garden of Cosmic Speculation," a thirty-acre private garden in the Borders area of Scotland created by architect and architectural critic Charles Jencks, is a joining of terrestrial nature with fundamental concepts of modern physics (quantum mechanics, super-string theory, complexity theory, etc.). In his recently published book *The Garden of Cosmic Speculation*, Jencks writes,

> When you design a garden, it raises basic questions. What is nature, how do we fit into it, and how should we shape it where we can, both physically and visually? Some of these questions are practical, others are philosophical, and the latter may not occur to us while laying out a garden, but they are implied. When in 1988 I started designing a garden with my wife Maggie Keswick, at her mother's house in Scotland, we were not concerned with the larger issues, but over the years, they

Walter H. Scott



Michael Gandolfi on stage with conductor Robert Spano (at left) following the August 16, 2004 Tanglewood Music Center Orchestra premiere of his "Impressions from 'The Garden of Cosmic Speculation.'"

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came more and more to the fore. The result has been what I have called "The Garden of Cosmic Speculation." The reason for this unusual title is that we—Maggie, I, scientists, and then friends that we consulted—have used it as a spur to think about and celebrate some fundamental aspects of nature. Many of these are quite normal to a garden: planting suitable species which are both a pleasure to eat and easy to grow in a wet, temperate climate. And others are unusual: inventing new waveforms, linear twists and a new grammar of landscape design to bring out the basic elements of nature that recent science has found to underlie the cosmos.

These "unusual" aspects of Jencks' garden were my motivation for musical composition. I have long been interested in modern physics, and it seemed proper for music to participate in this magnificent joining of physics and architecture.

I discovered *The Garden of Cosmic Speculation* in January 2004 and after a month or so of sketching musical ideas decided to focus on several aspects of the garden to which I had the strongest musical response. As I began the actual process of composition, it became clear that the vast subject matter would be best served in a series of works, which I intend to realize over the next several years.

The "Zeroroom" is the formal entrance to the garden. It is a fanciful, surreal cloakroom flanked by an orderly procession of tennis racquets that appear to be traveling through the wall in a "quantum dance," and large photographs that progress from our place in the universe, galaxy, solar system, planet, to the precise position of the garden in the north of Scotland. At the end of this corridor is a door with a mirror under which is inscribed "IUIUIUIUEYEWEYEWEYEWEYEW." Over the mirror is a pair of eyes carved into the wood. One places one's eyes against the carved eyes for a view to the garden. The first object one sees in the garden is a yew tree. I composed a work in which a succession of episodes emerges from and acquiesces to a "cosmic cloud," depicting this journey from the macro view of the universe to the micro view of the yew tree.

In many respects, *The Garden of Cosmic Speculation* is a garden of waves, with images of soliton waves being the most prevalent. They are found in the fine iron fencework, the small and large land sculptures, and in details of the stonework that abound in the garden. A soliton wave has the special property of being able to join with other waves, combine to create new waveforms, and then emerge completely unchanged, with no "memory" of having joined or passed through other waves. My second movement, "Soliton Waves," features many waves that are readily heard as musical ideas that pass among instrumental groups. After an initial wave courses through the orchestra from low to high, a melodic line is presented in the strings propagating smaller waves throughout

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Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

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the orchestra. This "wave" has both a diatonic component and a chromatic component, each of which assumes a prominent role in two large development sections that depict the joining of soliton waves in the creation of new waveforms. Ultimately the original waveform reemerges completely unchanged.

"The Snail and the Poetics of Going Slow" is Jencks's title for a large land-object that appears as a smoothly realized turning of the earth into a spiral shape. I chose to focus on the serene quality of this majestic garden structure.

"The Nonsense" is a small building that occupies a prominent position in the garden. The front of the building was designed by James Stirling from fragments of the Neue Staatsgalerie in Stuttgart, while the back of the structure was designed by Jencks. Inscribed on the inner beams of the structure are words from Charles Baudelaire's poem *Correspondences*, which describes reality as a forest of symbols that mix up the senses. A quote from Jencks best describes this kinetic, post-modern structure:

> Stirling's pavilion was never intended to be used, so its conversion into a lookout was functionally nonsensical; for instance, on reaching the top, the view is blocked by a beam that also makes sitting difficult. The steep stair is designed for single alternating steps, while the syncopating squares in gray also disorient the sense of balance [...] Confusion, synaesthesia, or the correspondences between everything in the world—and yet a crystal order.

Jencks's last sentence in the quote above is a fine metaphor for the entire garden. I was so impressed by the wonderfully odd design of "The Nonsense" and its conspicuous position in the garden that I chose to compose a moderate-length movement representing a panoramic view of the building. The overall form of my composition is binary, which is an exact match for the external structure of the building with its overall bilateral symmetry. (However, the front two sides differ significantly from the rear two sides.) The building is clearly postmodern in design with strong mid-20th-century modernist overtones. I chose to incorporate references to modernist music of the mid- to late-twentieth century to match the postmodern architectural design.

—Michael Gandolfi

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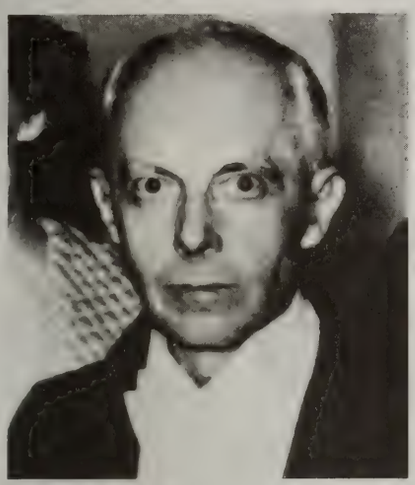


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Béla Bartók
Piano Concerto No. 3



Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Romania), on March 25, 1881, and died in New York on September 26, 1945. The Piano Concerto No. 3 was composed in the summer of 1945. The last seventeen measures, left unfinished at the composer's death, were filled in by Tibor Serly. The first performance was given by pianist György Sándor with the Philadelphia Orchestra, Eugene Ormandy conducting, on February 8, 1946. The Boston Symphony first played this concerto in April 1965, with pianist Sidney Foster under Aaron Copland's direction. Subsequent BSO performances have featured Peter Serkin with Charles Dutoit conducting, Garrick Ohlsson with conductor Marek Janowski (the BSO's only Tanglewood performance, on August 21, 1992), and Piotr Anderszewski also with Marek Janowski (the most recent subscription performances, in December 2002). In addition to the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, side drum, cymbals, bass drum, tam-tam, xylophone, and strings.

The bitterness of Bartók's last years—compounded of exile from his homeland, a realization that America was even less interested in his music than Europe was, a difficult hand-to-mouth existence eked out from a few performance fees and research grants, and nagging ill health—was somewhat brightened by what seemed to be a sudden upward turn in his fortunes as a composer in what turned out to be his last months. Nothing roused him from his sickbed lethargy so effectively as the commission for an orchestral work offered by Serge Koussevitzky with the guarantee that it would be performed by the Boston Symphony Orchestra. The result, of course, was the Concerto for Orchestra, first performed in December 1944. But even before that auspicious premiere, Bartók had enjoyed the unaccustomed sound of applause from an American audience when Yehudi Menuhin gave the premiere of the Sonata for solo violin in New York. Then, after the rousing success of the Concerto for Orchestra a few weeks later, musicians began approaching him with commissions. William Primrose wanted a viola concerto; a piano duo named Bartlett and Robertson requested a concerto for two pianos. His publisher, Ralph Hawkes, asked for a seventh string quartet. And, for private reasons, he wanted to write a piano concerto. Of these four works, which might have augured a whole new stage of Bartók's career had his health been better, he never even started the two-piano concerto. The string quartet reached the stage of preliminary sketches. Bartók worked at length on the viola concerto, and even announced to Primrose that it was finished "in draft, so that only the score has to be written, which means a purely mechanical work, so to speak." (But when Tibor Serly undertook to prepare the draft for performance after Bartók's death, it proved to be a difficult task: Bartók often sketched and rewrote over earlier passages, and his final intentions were by no means always clear. He himself could have deciphered the mass of crowded notations, but it is not likely that another could easily divine his precise intentions.) It was the piano concerto—his third—that attracted his attention during these final months, and it was this concerto that was the most completely finished of all his post-Concerto for Orchestra works.

Intended as a vehicle for his wife, Ditta Pásztory, the concerto reveals in its every measure that it is not one of the concertos Bartók composed for himself. It is altogether lighter and more transparent than either of the earlier concertos (which had been his own showpieces). Moreover, the middle section of the second movement is based on

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birdcalls that Bartók wrote down during the winter of 1943-44, which he spent (for his health) in Asheville, North Carolina. Halsey Stevens has pointed out the similarity in spirit between the "night music" of the concerto and the movement entitled "The Night's Music" from the *Out of Doors* suite for piano, a movement that was dedicated "to Ditta."

Throughout the concerto the textures are transparent and light, never remotely close to overwhelming the piano, which is itself treated in an unusual manner. Gone are the great pounding, muscular chords; here the piano, as often as not, is crystalline and linear, often with both hands playing a single line in octaves. The character of the opening movement is, however, full of Bartók's longing for his homeland—it is in the style of a *verbunkos*, with its sharply dotted rhythms and ornate melodic turns. The slow movement's chorale theme (which justifies the designation *religioso* in the tempo marking), which appears in the piano with support from the strings, returns after the delicate "night music" section in the woodwinds, with the solo piano providing the conversational gambits. The finale is an energetic dance that keeps reappearing rondo-fashion, varied by inventive and lively contrapuntal interludes.



Bartók with the pianist György Sándor, who premiered the Piano Concerto No. 3 with conductor Eugene Ormandy in Philadelphia on February 8, 1946, five months after the composer's death

Tibor Serly looked in on Bartók on September 21, 1945, to find him in bed, working on the close of the Third Concerto. The composer's son, Péter, had drawn in the bar lines, and Bartók had already marked "*vége*," to indicate "the end," but he never completely filled in those last seventeen measures: Serly would complete the orchestration from the sketched-out indications. The following day Bartók was taken to the hospital, from which he never returned. Despite the many miseries of his last years, he seems finally to have been more content with the way things had turned out. To the end he was full of plans to complete the commissioned works and go on to still other projects. As he said to one of the hospital doctors, "I am only sorry that I have to leave with my baggage full."

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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Modest Mussorgsky
Pictures at an Exhibition (orchestrated by Maurice Ravel)



Modest Petrovich Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He composed Pictures at an Exhibition *as a set of piano pieces in June 1874. Maurice Ravel made his orchestral transcription in the summer of 1922 for Serge Koussevitzky, who two years later would begin his twenty-five-year tenure as music director of the Boston Symphony. Koussevitzky introduced the Ravel version at one of his own concerts in Paris on October 22, 1922, and led the first American performance with the Boston Symphony Orchestra early in his first season, on November 7, 1924. Koussevitzky programmed the Mussorgsky/Ravel* Pictures *frequently during his years with the orchestra, the last time being on subscription concerts in October 1948. Ravel's orchestration of* Pictures *has also been performed at BSO concerts under Richard Burgin, Eleazar de Carvalho, Guido Cantelli, Igor Markevitch, Ernest Ansermet, Seiji Ozawa, Thomas Schippers, Carlo Maria Giulini, James Levine, Kazuyoshi Akiyama, Eugene Ormandy, Charles Dutoit (including the most recent Tanglewood performance, on August 22, 1998), James Conlon, Eri Klas, and Ilan Volkov (the most recent subscription performances, in March 2003). Mussorgsky's* Pictures *have also been heard in Boston Symphony concerts under Kurt Masur in an orchestration by Sergei Gorchakov (January 1984 at Symphony Hall, July 1984 at Tanglewood, and then again at Tanglewood in July 2003), and under Leonard Slatkin in an arrangement with the different "pictures" variously orchestrated by Lawrence Leonard,*

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Vladimir Ashkenazy, Lucien Cailliet, Gorchakov, Leonidas Leonardi, Sir Henry Wood, M. Tushmalov, Leopold Stokowski, and Ravel (August 1990 at Tanglewood). Ravel's orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bells, triangle, tam-tam, rattle, whip, cymbals, side drum, bass drum, xylophone, celesta, two harps, and strings.

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by M. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita, the rock one of Emerson, Lake & Palmer, or the more recent orchestral version by Vladimir Ashkenazy.* Ravel's edition is the time-tested survivor, and for good reason: his is Mussorgsky's peer, and his transcription stands as

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!



The Great Gate of Kiev

the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." The roving music, which opens the suite, he calls "**Promenade**," and his designation of it as being "*nel modo russico*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club... It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

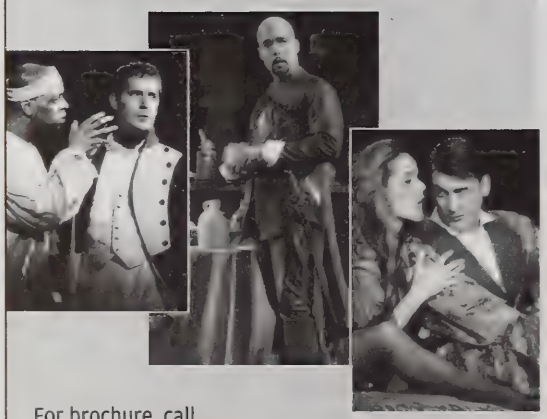
Il vecchio castello (**The Old Castle**): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of his opera *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

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Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."



Chick costume for the ballet "Trilby"

Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled "A rich Jew wearing a fur hat" and "A poor Jew: Sandomierz." Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, "Two Polish Jews, one rich, one poor," and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow...

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Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played "*con lamento*."

The Hut on Chicken Legs: A clock in 14th-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev (see picture on page 43): A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of April 4, 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, *Choral Masterworks–A Listener's Guide*, on the major works for orchestra with chorus, is due in March.



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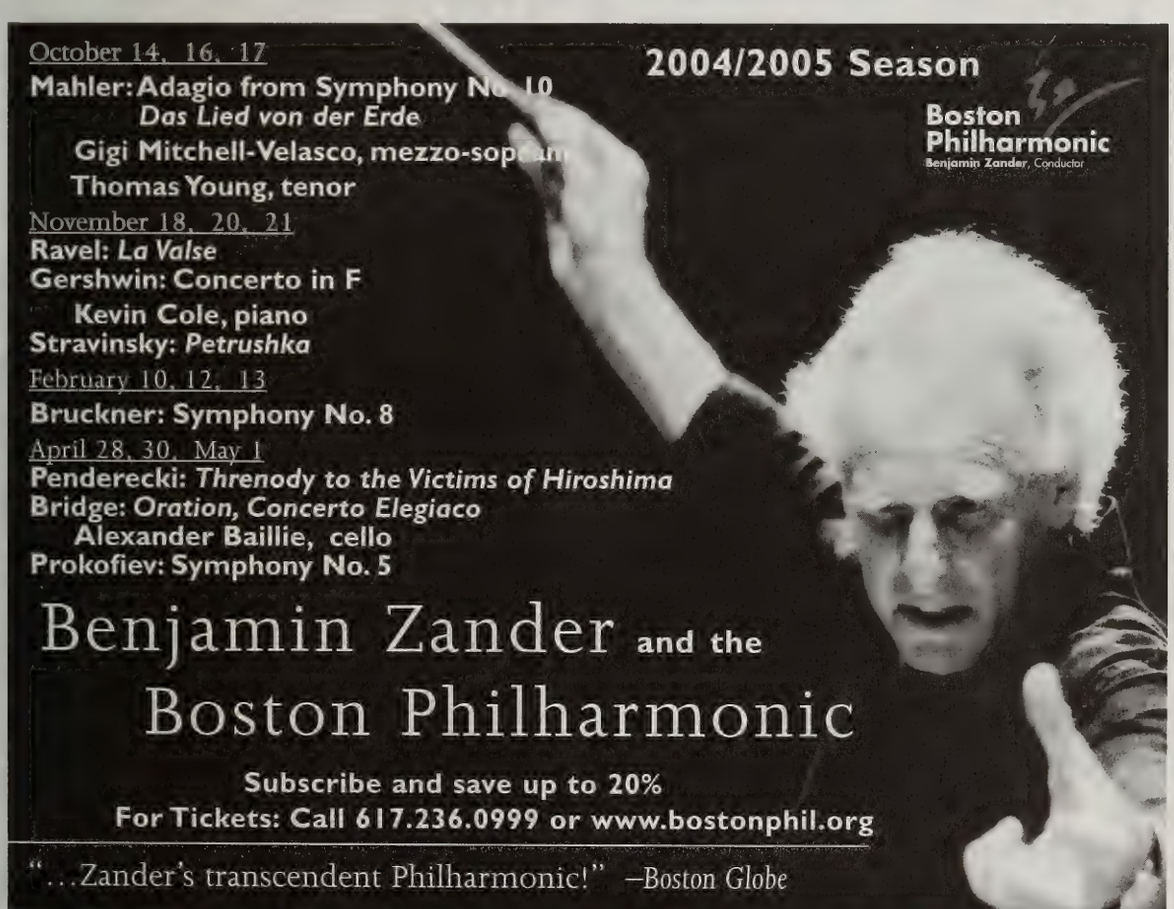
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The article on Michael Gandolfi in The New Grove Dictionary of Music and Musicians (2001) is by Steven Ledbetter. The best, most up-to-date source of information on the composer and his works is his own website, www.michaelgandolfi.com. This includes a biography, works list, and even sound clips of some of the pieces. Gandolfi's *Points of Departure* was recorded by the conductorless Orpheus Chamber Orchestra in the early 1990s, but that Deutsche Grammophon disc seems to have fallen out of the catalog. Gandolfi's *Caution to the Wind* for flute and strings and *Il ventaglio di Josephine* for piano were included on a CRI disc sponsored by the American Academy of Arts and Letters; CRI is in limbo at the moment, but eventually—hopefully soon—that label's complete catalog will become available from New World Records. A recording of Gandolfi's *Pinocchio's Adventures in Funland* is due for imminent release on the Innova label. The large, copiously illustrated book *The Garden of Cosmic Speculation* by Charles Jencks is published by the British firm Frances Lincoln, Ltd. (ISBN 0 7112 2216 9).

—Robert Kirzinger

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides, though it does not include



the solo concertos (University of Washington paperback). Michael Steinberg's notes on the three Bartók piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Two relatively recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino).

Noteworthy recordings of the three Bartók piano concertos include Yefim Bronfman's with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony Classical, with all three on a single disc), Géza Anda's with Ferenc Fricsay and the Berlin Radio Symphony (Deutsche Grammophon), Jenö Jandó's with András Ligeti and the Budapest Symphony Orchestra (on the budget Naxos label), Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (in a Philips "Duo" also including the Violin Concerto No. 1 and the Concerto for Orchestra), and Zoltán Kocsis's with Iván Fischer and the Budapest Festival Orchestra (Philips). Martha Argerich has recorded Bartók's Piano Concerto No. 3 with Charles Dutoit and the Montreal Symphony Orchestra (EMI, with Prokofiev's First and Third piano concertos). Pianist György Sándor (a pupil of Bartók's) is the featured

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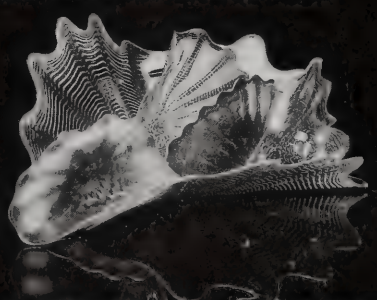
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soloist with Michael Gielen leading the Vienna Symphony Orchestra and Bamberg Symphony Orchestra in a two-disc budget-priced box including the three piano concertos plus the Sonata for Two Pianos and Percussion and other works (Vox). It was Sándor who gave the 1946 premiere of the Piano Concerto No. 3 some months after the composer's death.

Places to read about Mussorgsky include David Brown's *Musorgsky: His Life and Works* in the Master Musicians series (Oxford University Press), Gerald Abraham's entry in the New Grove Dictionary of Music and Musicians (1980), Robert William Oldani's essay in the revised New Grove (2001), and Richard Taruskin's *Musorgsky: Eight Essays and an Epilogue* (Princeton University paperback). Older but still useful sources (though currently out of print) include M.D. Calvocoressi's *Modest Mussorgsky*, and *The Mussorgsky Reader: A Life of Modeste Petrovich Mussorgsky in Letters and Documents*, edited and translated by Jay Leyda and Sergei Bertensson. Relatively recent research is represented by *Musorgsky: In Memoriam 1881-1981*, edited by Malcolm Hamrick Brown, and *Musorgsky's Days and Works: A Biography in Documents*, edited by Alexandra Orlova (both UMI Research Press).

There are many more recordings of *Pictures at an Exhibition* than there is space here to list them. For the standard Ravel orchestration, Fritz Reiner's account with the Chicago Symphony Orchestra continues to hold its own (RCA). Other strong contenders include Leonard Bernstein's with the New York Philharmonic (Sony Classical), James Levine's with the MET Orchestra (Deutsche Grammophon), Eugene Ormandy's with the Philadelphia Orchestra (RCA), Giuseppe Sinopoli's with the New York Philharmonic (Deutsche Grammophon), Georg Solti's with the Chicago Symphony (London), and George Szell's with the Cleveland Orchestra (Sony Classical). Important historic accounts of *Pictures* in the Ravel orchestration include Serge Koussevitzky's with the Boston Symphony Orchestra, from 1930 (RCA), and Arturo Toscanini's with the NBC Symphony Orchestra, from 1953 (RCA). For a modern recording of Mussorgsky's original piano version, you probably won't do better than Yefim Bronfman's (Sony Classical), though you'll surely want also to know about Sviatoslav Richter's, taken from a 1958 Sofia recital (currently on Philips), and Vladimir Horowitz's own, sometimes over-the-top rethinking of what Mussorgsky actually wrote (RCA).

For those interested in orchestrations other than Ravel's well-known one, Kurt Masur has recorded his favored instrumentation—one from the 1950s by Sergei Gorchakov—with the London Philharmonic (Teldec; Masur has led this version on several occasions with the BSO, most recently to open the 2003 Tanglewood season). Leif Segerstam has recorded a 1922 instrumentation by Leo Funtek with the Finnish Radio Symphony Orchestra (BIS). Jukka-Pekka Saraste has recorded a conflation of the Gorchakov and Funtek versions with the Toronto Symphony Orchestra (Finlandia). The Lucien Cailliet version cited in Michael Steinberg's program note was recorded by Leopold Stokowski and again later by Eugene Ormandy with the Philadelphia Orchestra, with which Stokowski also recorded his own orchestration of *Pictures*. Finally, the conductor Leonard Slatkin assembled a version showcasing a variety of instrumentations, drawing for the individual "pictures" upon the orchestrations by Vladimir Ashkenazy, Cailliet, Gorchakov, Leonidas Leonardi, Ravel, Stokowski, M. Tushmalov, and Sir Henry Wood. Slatkin performed this version with the BSO at Tanglewood in 1990; a performance of his with the Saint Louis Symphony was issued in a CD box released by that ensemble for fundraising purposes.

—Marc Mandel

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David Zinman



David Zinman is in his tenth season as music director of the Tonhalle Orchestra in Zurich, having taken up that post in 1995 after many years as a regular guest conductor there. In 1998 he completed a thirteen-year tenure as music director of the Baltimore Symphony Orchestra, and became music director of the Aspen Music Festival and School, where he is also program director of the newly formed American Academy of Conducting. Mr. Zinman's tenures in Baltimore and Zurich have been distinguished by a broad repertoire, commitment to contemporary music, and historically informed performance practice. He has toured widely with both orchestras in Europe, North America, and the Far East. Mr. Zinman and the Tonhalle Orchestra have also performed throughout Europe. They have recorded Honegger and Mozart for the London/Decca label, recently completed Beethoven and Strauss cycles for Arte Nova, and have begun recording the Beethoven concerto repertoire for Arte Nova. Mr. Zinman made his American conducting debut with the Philadelphia Orchestra in 1967 and has since led many of the world's leading orchestras. His schedule as guest conductor in 2004-05 includes returns to the Boston Symphony, the Los Angeles Philharmonic, and the Pittsburgh, San Francisco, Montreal, and National symphony orchestras. He also conducts the Orchestra of St. Luke's at Carnegie Hall with Dawn Upshaw. Abroad, he leads the Stockholm Philharmonic and the Munich Philharmonic. David Zinman served as music director of the Rochester Philharmonic, the Rotterdam Philharmonic, and the Netherlands Chamber Orchestra. He has made regular guest appearances at the Blossom, Hollywood Bowl, Mostly Mozart, Ravinia, Saratoga, and Tanglewood festivals, and was artistic director of the Minnesota Orchestra's Viennese Sommerfest. He conducts and records frequently with the Berlin Philharmonic, the Deutsches Symphonie-Orchester Berlin, the Orchestre de Paris, the Concertgebouw Orchestra of Amsterdam, the London Symphony Orchestra, the Philharmonia Orchestra, and the Israel Philharmonic. His extensive discography of more than eighty recordings has earned numerous international honors. Mr. Zinman also received the prestigious Ditson Award from Columbia University, given in recognition of his exceptional commitment to American composers. Born in 1936, he graduated from Oberlin Conservatory and pursued advanced work in composition at the University of Minnesota. Conducting studies at the Boston Symphony's Tanglewood Music Center brought him to the attention of Pierre Monteux, who guided his musical

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



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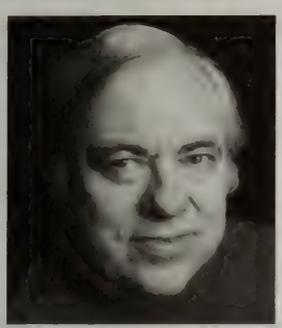
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development. Mr. Monteux also gave Mr. Zinman his first important conducting opportunities, with the London Symphony Orchestra and at the 1963 Holland Festival. David Zinman made his Boston Symphony debut at Tanglewood in July 1968 and his subscription series debut in January 1980; his most recent subscription program with the orchestra was in March 2000, when he led music of Rouse, Mozart, and Stravinsky.

Richard Goode



A native of New York, pianist Richard Goode has been hailed for the emotional strength, depth, and expressiveness of his music-making. During the 2003-04 season, Mr. Goode performed Bartók's Third Piano Concerto with (among others) the Cincinnati Symphony Orchestra under Paavo Järvi, the Cleveland Orchestra under David Zinman, and the Budapest Festival Orchestra with Iván Fischer. He also gave solo recitals in Amsterdam, London, Paris, Madrid, Munich, Vienna, and numerous other European cities, as well as in such North American cities as New York, Los Angeles, San Francisco, Philadelphia, Miami, and Toronto. His recent recording of Bach Partitas was selected as "Record of the Month" by *Gramophone* magazine. In the 2004-05 season, his engagements across the United States and Europe include summer performances at Tanglewood, the Proms, and the Edinburgh International Festival; recitals in Madrid, Utrecht, London, and Cologne in December 2004, and in the spring, recitals at Paris's Châtelet and Antwerp's De Singel, as well as an extensive United States tour with Dawn Upshaw, with nearly a dozen dates on the west coast and eastern seaboard. The 2004-05 season also brings additions to Mr. Goode's extensive discography with the release of his recording of Mozart sonatas and short works, as well as a recital program recording with Dawn Upshaw. Mr. Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has been serving with Mitsuko Uchida as co-Artistic Director of the Marlboro Music School and Festival since 2000, and resides in New York with his wife, Marcia. Mr. Goode made his Boston Symphony debut in July 1991 at Tanglewood, following that with his subscription series debut in November 1993. He has since appeared with the orchestra in Boston and at Tanglewood, where he has also appeared in recital. His most recent subscription performances were in January 2002; his most recent Tanglewood appearances were in July 2004, in an Ozawa Hall recital and as concerto soloist with the BSO.

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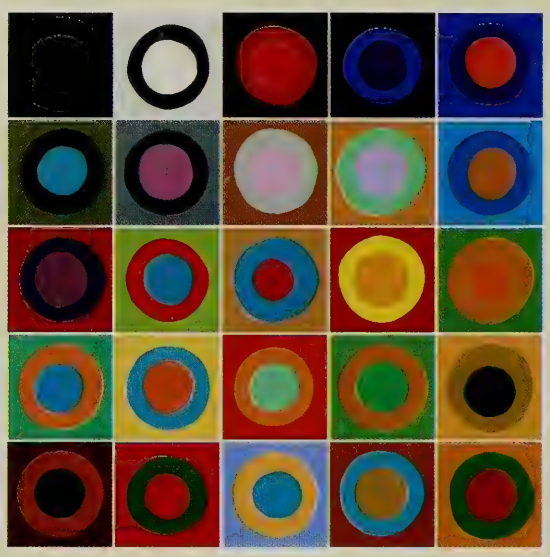
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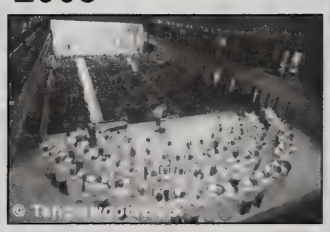
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NEXT PROGRAM...

Thursday, February 3, at 10:30 a.m.
(Open Rehearsal)
Thursday, February 3, at 8
Friday, February 4, at 1:30
Saturday, February 5, at 8
Tuesday, February 8, at 8

Pre-Concert Talks by
Jan Swafford,
Tufts University

RAFAEL FRÜHBECK DE BURGOS conducting

ALL-BRAHMS PROGRAM

Nänie, Opus 82

Gesang der Parzen (*Song of the Fates*), Opus 89

Schicksalslied (*Song of Destiny*), Opus 54

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

INTERMISSION

Symphony No. 1 in C minor, Opus 68

Un poco sostenuto – Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – Più Andante – Allegro non troppo
ma con brio – Più Allegro

This program—the first of Rafael Frühbeck de Burgos's three subscription series for 2004-05 (including two programs this month, to be followed by the season finale in May)—features three major but seldom heard works for chorus and orchestra by Johannes Brahms. All three set poetry drawing on imagery from Greek mythology touching on the idea of fate. The earliest and best-known of the three, *Schicksalslied*, is a setting of Hölderlin's "Hyperions Schicksalslied" ("Hyperion's Song of Destiny"). *Nänie* and *Gesang der Parzen*, also rarely encountered on concert programs, set texts by Schiller and Goethe, respectively. Completing the program is one of the great monuments of the Romantic symphony, Brahms's First, which, hampered by the notion of following in Beethoven's footsteps, he didn't complete until after his fortieth birthday.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

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PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Thursday, February 3, at 10:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 3, 8-10
Friday 'A'—February 4, 1:30-3:30
Saturday 'A'—February 5, 8-10
Tuesday 'B'—February 8, 8-10

RAFAEL FRÜHBECK DE BURGOS, conductor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM	*Nänie*, *Gesang der Parzen*, and *Schicksalslied*, for chorus and orchestra
	Symphony No. 1

Thursday, February 10, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 10, 8-9:50
Friday 'B'—February 11, 1:30-3:20
Saturday 'A'—February 12, 8-9:50

RAFAEL FRÜHBECK DE BURGOS, conductor
STEVEN ISSERLIS, cello
STEVEN ANSELL, viola
AWET ANDEMICAEL, soprano (The Boy)
PETER BRONDER, tenor (Master Peter)
JONATHAN LEMALU, baritone (Don Quixote)
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FALLA	*Master Peter's Puppet Show*
STRAUSS	*Don Quixote*

Wednesday, February 16, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—February 17, 8-10:10
Friday 'A'—February 18, 1:30-3:40
Saturday 'B'—February 19, 8-10:10

ROBERT SPANO, conductor
ROBERT LEVIN, piano

WAGNER	*Siegfried Idyll*
MENDELSSOHN	Piano Concerto No. 1
WYNER	Piano Concerto, *Chiavi in mano*
	(world premiere; BSO commission)
HAYDN	Symphony No. 104, *London*

Thursday, February 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—February 24, 8-9:50
Friday Evening—February 25, 8-9:50
Saturday 'B'—8-9:50

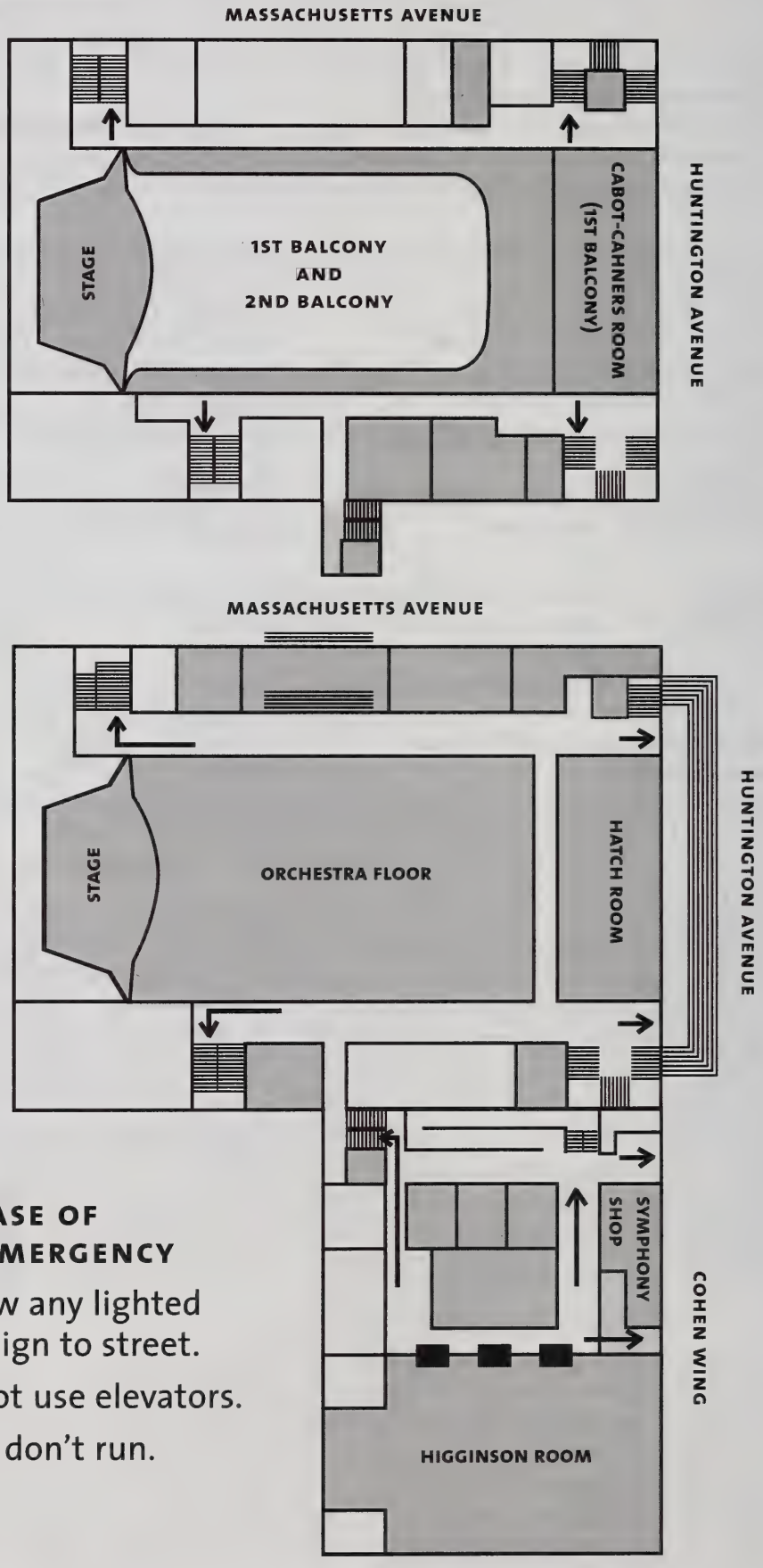
INGO METZMACHER, conductor

HARTMANN	Symphony No. 4, for strings
	(American premiere)
MOZART	Serenade No. 10 in B-flat for thirteen winds, K.361(370a), *Gran Partita*

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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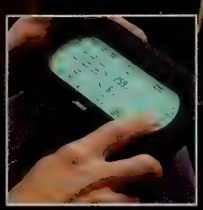
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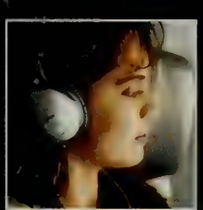
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Rich Warren, *Chicago Tribune*, 6/1/90.

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One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

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JONATHAN MILLER, cello
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ARENSKY — Trio No. 1 in D minor for violin, cello, and piano, Opus 32

Allegro moderato
Scherzo: Allegro molto
Elegie. Adagio
Finale: Allegro non troppo

Messrs. ROMANUL, MILLER, and HODGKINSON

BRAHMS — Trio in A minor for clarinet, cello, and piano, Opus 114

Allegro
Adagio
Andante grazioso
Allegro

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Anton Arensky (1861-1906)
Piano Trio No. 1 in D minor, Opus 32

Anton Arensky showed himself to be so gifted during his student years at the St. Petersburg Conservatory that, upon graduation, he at once became a professor of harmony and counterpoint at the Moscow Conservatory. A highly eclectic composer whose music shows the strong influence of Chopin and Mendelssohn as well as his Russian contemporaries, Arensky had an attractive gift for melody and the ability to turn out effective keyboard miniatures, though he was not so successful at larger forms. At thirty-four he resigned his professorship to return to St. Petersburg and become director there of the Imperial chapel. In just six years he left that position with a pension that allowed him to devote himself to composition and to his very successful appearances as pianist and conductor. Unfortunately, he also devoted himself to gambling and drinking, both habits pursued from his youth. His health failed, and he succumbed to tuberculosis at forty-four.

In his short lifetime, Arensky produced three operas, two symphonies, a piano concerto, incidental music to Shakespeare's *The Tempest*, choral works, and chamber music, including two piano trios. He published the first trio in 1894; the work was inspired by the cellist Karl Davidov who, in addition to his magnificent playing, had served with distinction as director of the St. Petersburg Conservatory between 1876 and 1886.

The opening movement is darkly dramatic, followed by themes lyrical and impetuous by turns, all imbued with that rich somber lyricism that characterizes so much Russian romantic music, particularly that of Arensky and his best-known student Rachmaninoff. The scherzo is spiced with Mendelssohnian sparkle; the contrasting Trio is a lyrical, even sentimental, waltz with perhaps just a touch of parody. The third movement reverses this layout: the *Elegie*'s outer sections are subdued, whereas its middle section features a lighter song from the piano over murmuring strings. The finale is a vigorous rondo in which Arensky rounds out his trio by bringing back the central part of the *Elegie* for one episode and the first theme of the opening for another.

Johannes Brahms (1833-1897)
Trio in A minor for clarinet, cello, and piano, Opus 114

Brahms hinted to his publisher, when sending him the string quintet in G, Opus 111, that no further works were to be expected from his pen. He did not actually go so far as to say that he was written out, but the implication was clear nonetheless. That he continued to compose is largely due to the artistry of a single clarinetist, Richard Mühlfeld, whom Brahms had heard play during March 1891 while visiting the ducal court of Meiningen. As if to repay Mühlfeld for his unexpected role as muse, Brahms wrote no fewer than four major works featuring the clarinet, permanent and welcome expansions of the repertory for that instrument. The first of these was the present trio, followed in close succession by the Opus 115 quintet for clarinet and strings and soon after by the two clarinet-and-piano sonatas of Opus 120. As an alternative to the clarinet, Brahms also authorized use of the viola (which, so far as his publisher was concerned, would only help improve sales).

Brahms wrote the trio during the summer of 1891, but he was not ready to release it to the world before hearing the reaction of his friend Eusebius Mandyczewski. He sent the score off to Mandyczewski in July, and when the reply came back

marveling at the blending of the clarinet and cello ("It is as though the instruments were in love with each other"), Brahms confessed that he was, in fact, composing again and that the trio was "twin to a far greater folly." He was referring to the Clarinet Quintet, which was also completed the same summer. Mühlfeld naturally played both works at their first performance, which took place at a Berlin concert in December.

It is a curious coincidence that the Opus 114 trio is in the same key as the Double Concerto for violin and cello, Opus 102, a fairly recent work that also pitted the cello against a higher instrument. The trio, though, is far more elegiac than the impetuous concerto, and the heavy emphasis on the minor mode almost throughout the first movement underlines the autumnal quality of the score. The second movement is a fantasy of richly elaborated lines, whether in delicate dialogue or impassioned octaves. From the very first notes its bright D major lends a welcome warmth. The third movement has, in place of a scherzo, a graceful and delicate A major waltz akin to some of the more pensive sections of the *Liebeslieder* sets. The finale returns to the minor mode to end the trio in a typically Brahmsian alternation of 2/4 and 6/8 meters with energy and drive.

—Notes by Steven Ledbetter

Scott Andrews was appointed second clarinet of the Boston Symphony Orchestra in October 1995. Prior to joining the BSO, he was principal clarinet of the New England and Gardner chamber orchestras and also performed with the Cantata Singers Orchestra and the Boston Pops Esplanade Orchestra. As a chamber musician he has appeared with the Ying String Quartet, Auros Group for New Music, the Boston Symphony Chamber Players, and the Walden Chamber Players. He performs frequently in the BSO's Chamber Prelude concerts in Symphony Hall and at Tanglewood, and has participated on an ongoing basis at the Portland Chamber Music Festival. Originally from Virginia, Mr. Andrews first played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. He attended the Virginia Governor's School for the Arts and the Interlochen Music Center in Michigan until 1989. Mr. Andrews graduated with distinction from the New England Conservatory of Music, where he studied with the late former BSO principal clarinetist Harold Wright. He participated as Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992 and was twice awarded fellowships to the Tanglewood Music Center. As a teacher and clinician, he has given master classes in such varied locations as the Toho School in Tokyo, Kansas State University, and the Longy School in Cambridge, Massachusetts. He has given recitals and chamber music concerts throughout North America and the Asian Pacific. In addition to recordings with the Boston Symphony and Boston Pops Orchestras, he has recorded for VQR Digital, Koch International, and Denouement Records. Mr. Andrews currently teaches at the Tanglewood Music Center and the Boston Conservatory.

Violinist **Victor Romanul** joined the Boston Symphony Orchestra at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979

Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals. In 1997 his performance of the Saint-Saëns Violin Concerto No. 3 with the Civic Symphony Orchestra was cited as a "Best of Boston" solo performance by the *Boston Globe.*

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a fellowship student at the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which received a Copland Foundation Grant for its first CD and made its acclaimed New York debut in 2003 in Merkin Hall. In June 1990, at the invitation of Mstislav Rostropovich, Mr. Miller was a soloist at the American Cello Congress. He has recently recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records.

American pianist **Randall Hodgkinson**, grand prize winner of the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation, has performed with orchestras in Atlanta, Philadelphia, Buffalo, Boston, Cleveland, and abroad in Italy and Iceland. His recital programs span the repertoire from J.S. Bach to Donald Martino. He is an artist member of the Boston Chamber Music Society and performs four-hand and two-piano repertoire with his wife, Leslie Amper. Mr. Hodgkinson has appeared at festivals including Blue Hill in Maine, Bargemusic, Chestnut Hill Concerts in Connecticut, the Seattle Chamber Music Festival, Chamber Music Northwest, and Mainly Mozart in San Diego. His critically acclaimed recent solo release on the Ongaku label features music of Stravinsky, Chopin, Schumann, and Beethoven. Among his other recordings are the Beethoven cello sonatas with BSO cellist Jonathan Miller on Centaur, and, recorded "live," the world premiere of Gardner Read's Piano Concerto, on the Albany label. Mr. Hodgkinson is on the faculties of the New England Conservatory of Music and the Longy School. He has appeared as orchestral pianist with the Boston Symphony Orchestra on numerous occasions, and made his debut as concerto soloist with the BSO in Bartók's Concerto for Two Pianos, Percussion, and Orchestra in October 2001.

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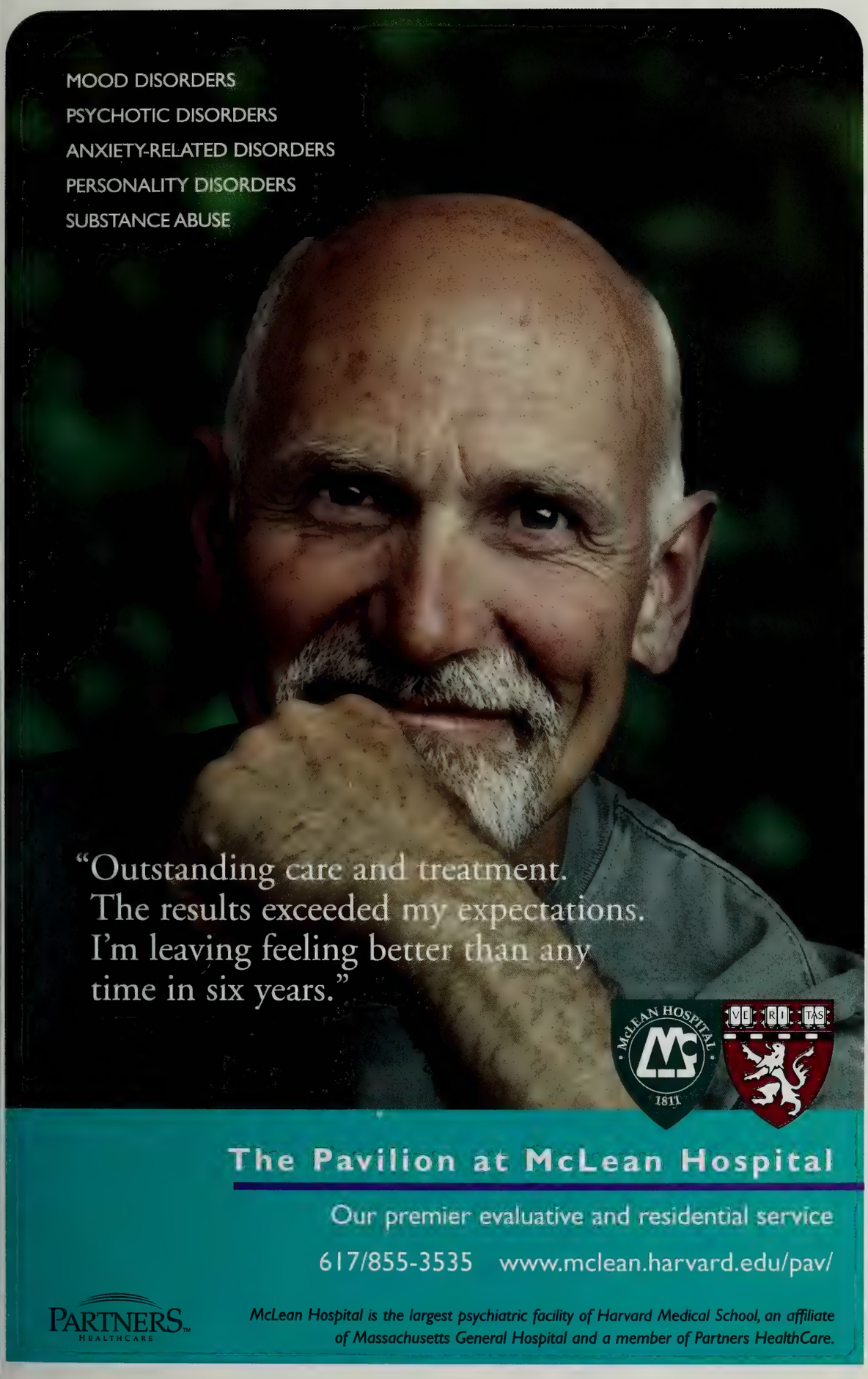
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BSO

A Special Symphony Hall Exhibit: Maud Powell, Pioneer American Violinist

An exhibit sponsored by the Maud Powell Society and Boston Pops Esplanade Orchestra concertmaster Joseph Scheer will be on display in the Massachusetts Avenue corridor of Symphony Hall from Thursday, January 27, through Saturday, February 26. As a violin student at the New England Conservatory of Music in the 1970s, Mr. Scheer acquired a collection of 78rpm recordings featuring 52 violinists performing the Bohemian composer/violinist Franz Drdla's *Souvenir*. As a student interested in what makes a great violinist great, Scheer sat and listened to the entire collection. It was then that he discovered the artistry of Maud Powell (1867-1920), the American violinist who gave the American premieres of the Tchaikovsky and Sibelius violin concertos. Though virtually unknown today, Maud Powell—who was born in Peru, Illinois, and died in Uniontown, Pennsylvania—is considered by many as America's first great master of the violin to achieve an international reputation. She appeared with the Boston Symphony Orchestra on five occasions between 1887 and 1912, playing violin concertos of Bruch, Saint-Saëns, Tchaikovsky, and Sibelius. Joseph Scheer's interest in Maud Powell led to his involvement with the Maud Powell Society. The exhibit will include reproductions of, and original documents from, the collections of Scheer and the Maud Powell Society, as well as relevant materials from the BSO Archives.

BSO Archival Telecasts Released on DVD Through Video Artists International

The Boston Symphony Orchestra, Video Artists International (VAI), and WGBH-TV in Boston have announced a worldwide distribution agreement for DVD releases of telecasts from the BSO Archives featuring the BSO led by a distinguished roster of conductors. The initial releases included Charles Munch conducting Berlioz's *L'Enfance du Christ* with soloists Donald Gramm, Florence Kopleff, John McCollum, and Theodore Uppman, a performance simulcast on radio and television by WGBH-FM/TV on December 13, 1966, from Symphony Hall; and Sir John Barbirolli conducting *An Elizabethan Suite* arranged by Barbirolli from the *Fitzwilliam Virginal Book*, the intermezzo "A Walk to the Paradise Garden" from Delius's opera *A Village Romeo and Juliet*, Walton's Partita for Orchestra,

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and Brahms's Symphony No. 2, a concert telecast from Sanders Theatre at Harvard University on February 3, 1959. Two more DVDs are scheduled for release this month: an all-French compilation program from 1959-62 with Charles Munch leading Berlioz's *Symphonie fantastique*, Debussy's *La Mer*, and Ravel's *Daphnis et Chloé* Suite No. 2, all telecast from Sanders Theatre in Cambridge; and the BSO concert of January 20, 1959, also from Sanders Theatre, with Pierre Monteux conducting Brahms's *Tragic* Overture, Hindemith's *Nobilissima Visione*, and Stravinsky's *Petrushka*. The VAI/BSO Archival DVDs are available at the BSO's Symphony Shop and website, www.bso.org; directly from VAI through their direct mail catalogue or online at www.vaimusic.com; and through all major music and video outlets, including Tower Records, Virgin, Borders, Barnes & Noble, and Amazon.com.

Karl Amadeus Hartmann, The Composer and his Times: BSO Guest Conductor Ingo Metzmacher In Conversation with Music Historian Franzpeter Messmer, Tuesday, February 22

In conjunction with the BSO's American premiere performances February 24-26 of Karl Amadeus Hartmann's Symphony No. 4, and to mark the hundredth birthday of the composer's birth, the Goethe-Institut Boston and the Boston Symphony Orchestra will present an hour-long discussion on Hartmann (1905-1963) with BSO guest conductor Ingo Metz-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

macher and music historian Frankpeter Messmer, to take place at the Goethe Institut, 170 Beacon Street, Boston, on Tuesday, February 22, from 6:30-7:30 p.m. The event will focus on Hartmann's significance as both a composer and organizer of new music concerts, and will include a question-and-answer session with the audience. Attendance is free and open to the public. For more details, please visit www.goethe.org/boston or call (617) 262-6050.

New Starting Time For Evening Pre-Concert Talks

Please note that, in order to allow the musicians more time to warm up on stage prior to the concerts, the BSO's evening Pre-Concert Talks now begin at 6:45 rather than 7 p.m. The starting time for the Friday-afternoon talks (12:15 p.m.) and for the Open Rehearsal Talks (9:30 a.m. on Thursday mornings; 6:30 p.m. on Wednesday evenings) remains unchanged. The remaining Sunday-afternoon talk, on March 13, will begin at 1:45 p.m. prior to that day's 3 p.m. Boston Symphony concert. We appreciate your understanding in this matter.

Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Jan Swafford of Tufts University discusses music of Brahms. In the weeks ahead, Elizabeth Seitz of the Boston Conservatory of Music discusses Falla and Strauss (February 10-12), Jessie Ann Owens of Brandeis University discusses Wagner, Mendelssohn, Wyner, and Haydn (February 16-19), and former BSO Director of Publications Michael Steinberg discusses Hartmann and Mozart (February 24-26).

BSO Members in Concert

BSO principal second violinist Haldan Martinson is featured in Goldmark's Violin Concerto with the Wellesley Symphony Orchestra led by former BSO assistant concertmaster Max Hobart on Sunday, February 6, at 3 p.m. at Mass Bay Community College, 20 Oakland Street, in Wellesley. Also on the program is Franck's D minor Symphony. Tickets are $18, $15, and $5, available at the door. For further information call (781) 235-3584 or visit www.wellesleysymphony.org.

Ronald Knudsen leads the New Philharmonia Orchestra in Mendelssohn's *Fingal's Cave* Overture, Shostakovich's *Hamlet* Film Suite, and Brahms's Symphony No. 3 on Saturday, February 12, at 8 p.m. at Babson College in Wellesley and on Sunday, February 13, at 3 p.m. at the First Baptist Church in Newton. Single tickets are $25, with discounts for seniors, students, and families. For more information call (617) 527-9717 or visit www.newphil.org. Earlier that month, on Sunday, February 6, at 2 p.m. at Babson College, the New Philharmonia offers "Celebrate Words and Music," its second "Family Discovery" concert of the season, in which young actors will help introduce children to music through use of images and poetry. Single tickets for this event are $14, with discounts for seniors, students, and families.

In Case of Snow...

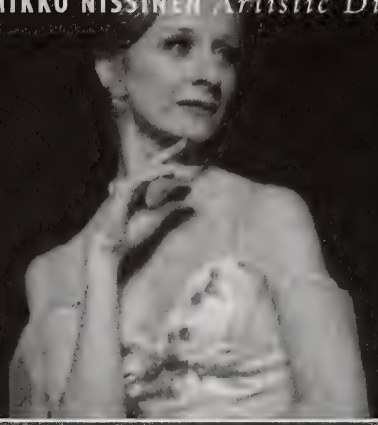
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Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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Don Quixote in Music
by Helen M. Greenwald

On Thursday, Friday, and Saturday, February 10, 11, and 12, the eminent Spanish conductor Rafael Frühbeck de Burgos leads the BSO in a program of two works inspired by Cervantes' "Don Quixote de la Mancha"—Richard Strauss's orchestral tone poem "Don Quixote" featuring cellist Steven Isserlis and BSO principal violist Steven Ansell, and the little-known "Master Peter's Puppet Show" of Manuel de Falla, to feature the Bob Brown Puppets, soprano Awet Andemicael as The Boy, tenor Peter Bronder as Master Peter, and baritone Jonathan Lemalu as Don Quixote. Tickets are available by phone, online, by mail, or in person at the Symphony Hall box office (see page 71 of this program book).

> "I have decided that Don Quixote shall stay buried in the archives of La Mancha till heaven provides someone to adorn him with all the jewels he lacks; for I find myself incapable of supplying them because of my inadequacy and scanty learning, and because I am too spiritless and lazy by nature to go about looking for authors to say for me what I can say myself without them."
>
> —Miguel de Cervantes Saavedra, Prologue to *The Adventures of Don Quixote*, Part I (1604)

Cervantes, of course, had plenty to say—about a thousand pages worth in two parts, the first published in 1604 and the second in 1614, the year before he died. Little could he have imagined that by the end of the seventeenth century, Don Quixote would escape "the archives of La Mancha" only to reappear in dozens of musical retellings in myriad guises and many languages. It may even be fair to say that the world has come to know Quixote's earnest foolishness, imperfect humanity, capacity for romantic love, and numerous comical (and often bizarre) adventures as much through music as through Cervantes' prose. In this way, Don Quixote joins other figures born in literature, like Don Juan (also a 17th-century Spanish nobleman) and Faust, who have surpassed mere celebrity to achieve iconic status through their ability to communicate shared beliefs and experience while making a universal statement about the human condition.

The theater has been the principal transmitter of the novel's most familiar episodes, beginning with Carlo Sajon's 1680 Venetian opera, *Il Don Chisciot della Mancia.* This was followed almost immediately by J.P. Förtsch's opera *Der irrende Ritter Don Quixotte* (Hamburg, 1690) and Thomas D'Urfey's play, *Comical History of Don Quixote* (London, 1694), with incidental music by Henry Purcell. The images that have found a stable place in contemporary popular culture—Don Quixote battling with sheep, jousting with windmills, and declaiming rhapsodically about Dulcinea—were already celebrated in the eighteenth century in works such as Giovanni Paisiello's 1769 *opera buffa*, *Don Chisciotte*. Many operas would follow, including those by Caldara (1727), by Salieri (1771), and even by Mozart's first Tamino, Benedict Schack (1785). 19th-century composers continued to write "Quixote" operas, although such efforts by Mendelssohn (1827) and Donizetti (1833) are not especially well-known. Composers would soon find other ways to stage Qui-



Miguel de Cervantes Saavedra (1547-1616)

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Falla's *Master Peter's Puppet Show* is based on an incident from "Don Quixote" in which the Knight of the Woeful Countenence and Sancho Panza happen upon a puppet show in a small village. The show's audience is represented by large puppets, while smaller puppets enact the actual puppet show.

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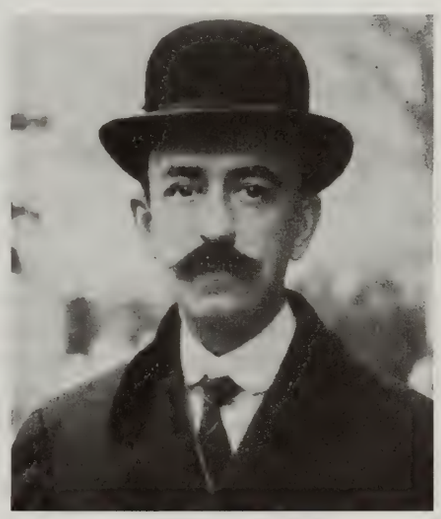
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xote. By the second half of the nineteenth century Offenbach would write a pantomime (1874) and de Koven an operetta (1889); and the century would close with a remarkable orchestral realization of the story in Richard Strauss's tone poem (1898). Diversity would become the rule: in the twentieth century, Korngold composed piano pieces (1908), Massenet an opera (1910), and Falla a musical puppet show (1923). A film was inevitable, and G.W. Pabst asked four composers—Ibert, Milhaud, Delannoy, and Ravel—to submit music for his *Adventures of Don Quixote,* released in 1933 and made famous by its star, the renowned Russian bass Fyodor Chaliapin. Ibert's music was eventually chosen for the film, while Ravel's *Don Quichotte à Dulcinée*, comprising the three songs written in response to Pabst's request, stands as his final work. Catalan composer Roberto Gerhard devoted years (1940-47) to Quixote through ballet, a chamber orchestra suite, a symphonic suite, and some incidental music for a radio play, reinterpreting Cervantes' doleful equestrian as the "Knight of the Hidden Images." And finally, not to be forgotten, there's the 1973 musical, *Man of La Mancha*, adapted from Cervantes by Dale Wasserman with lyrics by Joe Darion and music by Mitch Leigh.



Richard Strauss (1864-1949)

February 10-12, in a single program, the Boston Symphony Orchestra pairs two quite different musical portraits of the "Knight of the Doleful Countenance"—Richard Strauss's *Don Quixote* and the remarkable *El retablo de Maese Pedro* ("Master Peter's Puppet Show") of Manuel de Falla, the latter (in Falla's own words) an "Adaptación musical y escénica" (musical adaptation and staging) featuring singing and miming puppets and a lovely instrumental complement of winds, horns, strings, harpsichord, pedal-harp, and lots of percussion. Both works draw on different episodes from the novel, but their shared and more profound mission is to explore character, here one of exceptional emotional power.



Manuel de Falla (1876-1946)

Strauss called his orchestral tone poem "Fantastic variations on a theme of knightly character"; here the pairing of solo cello (representing the Don himself) and viola (the principal instrument representing Sancho Panza) suggests still further designations—perhaps of "*concertante*" in the Mozartian sense, or even "double concerto" in the Brahmsian sense. *Don Quixote* is not a humorous work in the antic way of Strauss's earlier *Till Eulenspiegel*. In fact, it originally took form as a "satyr play" to his semi-autobiographical tone poem *Ein Heldenleben* ("A Hero's Life"), which he was thinking about at the same time. Strauss felt rather strongly that *Don Quixote* could only be best understood "at the side of *Heldenleben*," and referred to it as a "battle of *one* theme against nullity." His virtuoso score is tremendously theatrical and filled with cacophonous moments that depict the "madness" of the protagonist and the futility of his ill-conceived adventures. Despite such good intentions, however, it premiered to angry critical reception, including that of Boston critic J.F. Runciman, who declared, "If ever this kind of music becomes acceptable to the people at large, then may I not be here to see and hear."



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Strauss might have had a good chuckle over that one, since he so thoroughly enjoyed the oddities of his own composition, even writing to his mother after the Hamburg performance of April 5, 1900, about how the "brilliant" horn players used empty beer bottles as mutes! Of course, the work is highly regarded today, and especially among cellists, for whom it has become a badge of honor, a proof of technical virtue. More than that, however, it demonstrates the performer's ability to communicate the pathos of Don Quixote and his tragic, yet bittersweet, demise.

Falla's *El retablo de Maese Pedro* is a unique contribution to what Falla scholar Carol Hess calls "Quijotismo." This extraordinary little gem is essentially a piece of chamber music in an exceptionally rich and theatrical musical cloak, a play within a play, where the spectators whom we observe viewing the puppet show are themselves puppets! Moreover, as Falla notes in his score, "the figure of Don Quixote should be at least twice as large [or much taller] than the others." And, delightfully, once the characters enter Master Peter's inn and are seated for the show, "the visible objects [should be] Don Quixote's legs. These, which are very long, and odd in appearance, can be seen throughout the play, either stretched out in front of him or lying one upon the other."



The Bob Brown Puppets

The show to be viewed by the puppets is "The Liberation of Melisendra," a tale from the time of Charlemagne that Cervantes absorbed into Chapter 26 of Part II of his novel. Falla's narrator is a young boy, who, as Falla describes in his performance notes, must have a voice "which is nasal and rather forced—the voice of a boy shouting in the street, rough in expression and exempt from all lyrical feeling." *El retablo de Maese Pedro* includes a Proclamation, a Sinfonia, numerous dance-like interludes, songs, and a number of comical interruptions by Don Quixote, whose legs play a notable role. The sonority of the work is both ancient and modern; the harpsichord dominates, but the harmonies speak for the twentieth century without veiling the aura of antiquity. In the end, overcome by his chivalric sensibility, Quixote destroys the puppet theater, and waxes eloquent in a vision of his beloved Dulcinea.

Helen M. Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. Besides her publications in scholarly journals, she has spoken to international audiences about Mozart, Verdi, Puccini, and Wagner. She has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino, and is currently co-editor of the critical edition of Rossini's opera *Zelmira*.

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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

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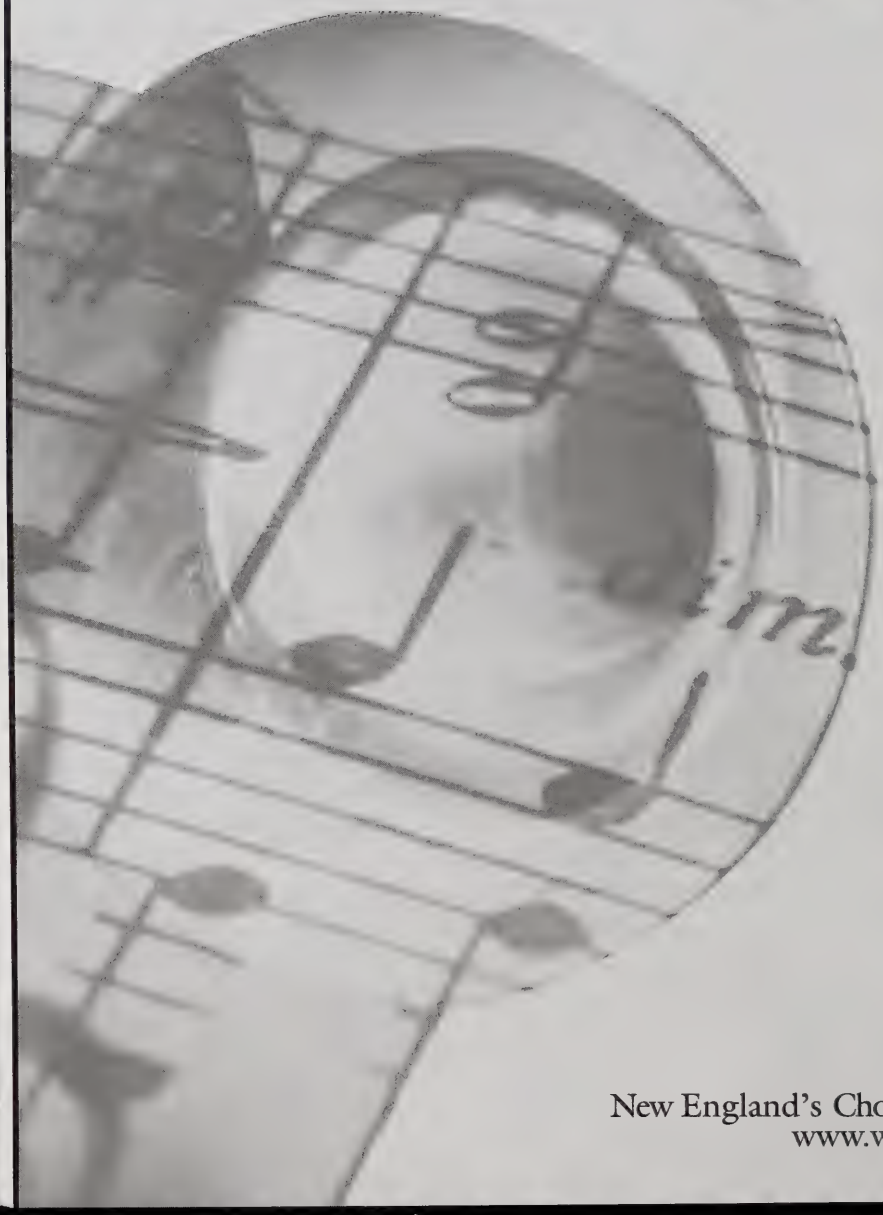
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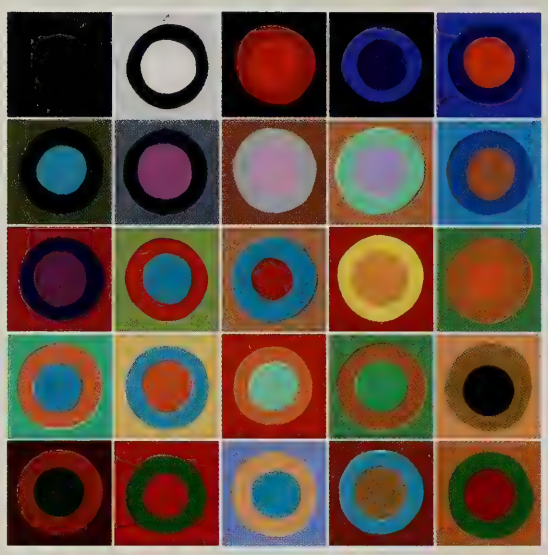
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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



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Thomas Martin
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Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
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Mr. and Mrs. Edward H. Linde chair

Harp
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Principal

Voice and Chorus
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Nänie (*Lament*), Opus 82

Text and translation are on page 31.

Gesang der Parzen (*Song of the Fates*), Opus 89

Text and translation begin on page 34.

Schicksalslied (*Song of Destiny*), Opus 54

Text and translation are on page 47.

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ma con brio – Più Allegro

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Johannes Brahms
Nänie (*Lament*), Opus 82
Gesang der Parzen (*Song of the Fates*), Opus 89
Schicksalslied (*Song of Destiny*), Opus 54



Johannes Brahms was born in the Free City of Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. Brahms was drawn to Schiller's NÄNIE *in 1875, but deferred setting it then out of consideration for Hermann Goetz, who had set this text the year before. The death in January 1880 of the painter Anselm Feuerbach moved Brahms to return to the poem and, oddly, so perhaps did the experience of hearing Goetz's version in Vienna a month later. Brahms made sketches that summer at Bad Ischl, but he did his concentrated work on the composition at Pressbaum near Vienna in the summer of 1881, completing it by August 22. He dedicated the score to Henriette Feuerbach in memory of her son. Brahms conducted the first performance at a special concert of the Zürich Tonhalle Orchestra on December 6, 1881. The first American performance was given in Milwaukee on April 27, 1883, under the direction of Eugene Luening, father of the eminent composer Otto Luening. The Boston Symphony Orchestra has performed* Nänie *on just two previous occasions, both of them at Tanglewood—on August 25, 1968, under Erich Leinsdorf, with the Tanglewood Choir and Berkshire Chorus, Charles Wilson, director, John Oliver, assistant director;* and on July 5, 1998, under Christian Arming, with the Tanglewood Festival Chorus, John Oliver, conductor.* Nänie *is scored for four-part mixed chorus with an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, three trombones, timpani, harp, and strings. Brahms marks the harp part "ad libitum" and indicates alternative violin parts in the event of the harp's absence; at the same time, he asks for the harp part to be doubled if possible.*

Brahms composed GESANG DER PARZEN, *his last major work for chorus and orchestra, in the summer of 1882, completing it by July 31 and himself conducting the first performance on December 10 that year, in Basel, Switzerland. During the next two months he conducted performances in Zürich, Strasbourg, Bonn, Krefeld, Oldenburg, Schwerin, and Vienna, using this experience to effect a few revisions. The work is dedicated to Duke George II of Saxe-Meiningen, under whose aegis the Meiningen Orchestra became one of the great European ensembles. Until this week, the Boston Symphony Orchestra has played this work just once: at Tanglewood on August 25, 1968, under Erich Leinsdorf, with the Tanglewood Choir and Berkshire Chorus. The score calls for six-part mixed chorus (SAATBB) with an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, and strings.*

Brahms made the first sketches for his SCHICKSALSLIED *in the summer of 1868, probably completing a preliminary version by May 1870, but putting the work into its final form only a year later, and conducting the first performance on October 18, 1871, at Karlsruhe. Theodore Thomas conducted his own orchestra and the Sharland Chorus in the first American performance on November 11, 1874, at the Boston Music Hall. Arthur Nikisch introduced* Schicksalslied *into the repertoire of the Boston Symphony Orchestra in February 1893 (with the "BSO Chorus"), subsequent BSO performances being given*

*For the detail-oriented: Leinsdorf also programmed *Gesang der Parzen* and *Schicksalslied* on that same program, the three choral works—in the sequence *Gesang der Parzen*, *Schicksalslied*, and *Nänie*—then being followed after intermission, as here at Symphony Hall this week, by Brahms's Symphony No. 1.



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by Karl Muck in 1917 (with the Harvard Glee Club and Radcliffe Choral Society); by Serge Koussevitzky on three occasions between 1927 and 1943 (with the Cecilia Society in 1927; with the Harvard Glee Club and Radcliffe Choral Society in 1930; and with the Cecilia Society and Apollo Club in 1943); by Erich Leinsdorf in 1968 at Tanglewood (with the Tanglewood Choir and Berkshire Chorus); by Zdenek Macal on July 5, 1997 (the most recent Tanglewood performance, with the Tanglewood Festival Chorus, John Oliver, conductor), and by Daniele Gatti in February 2002 (the most recent subscription performances, with the Tanglewood Festival Chorus). The score calls for four-part mixed chorus with an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

In the three powerful choral works that make up the first part of this program we meet Brahms in complex readings of poetry that expresses a tragic view of the world. We also meet a Brahms little-known to most listeners. For most of us, knowledge of Brahms's choral music begins and ends with *A German Requiem,* perhaps includes the Alto Rhapsody (insofar as one would count that as a choral work), possibly the *Schicksalslied,* but probably not *Nänie* and the *Gesang der Parzen.* With *Rinaldo*, *Triumphlied*, and the large body of *a cappella* motets and part songs, we penetrate ever further into terra incognita.

Intensely personal, *Nänie*, *Gesang der Parzen*, and *Schicksalslied* are extraordinary settings of extraordinary texts, bringing us sonorities, harmonies, and expressive gestures we don't find elsewhere in Brahms's music. The subject of these three compositions, all saturated in the atmosphere and imagery of classical antiquity, is divine indifference to the human condition. In spite of that common ground, and though they are all short settings for chorus and orchestra of dark texts, they embody personalities as distinct as, for example, Brahms's three violin sonatas, piano trios, or string quartets, or any three of the symphonies. Even the tempi—Slow and yearning (*Langsam und sehnsuchtsvoll*) 4/4 in *Schicksalslied*, Andante 6/4 in *Nänie*, Maestoso 4/4 in *Gesang der Parzen*—rep-



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resent three wholly different aspects of "not fast."

Brahms the songwriter has been accused of having no literary taste, especially when compared with his mentor Schumann and his younger contemporary Hugo Wolf. True, in casting around for Lieder texts he was not looking for the exquisite lyric as much as for the stimulus of atmosphere or the telling phrase, and he often found what he wanted in the verse of minor writers whom, but for him, we would not know. In fact, though, Brahms was a reader of sharp discernment and huge appetite, who gathered a library including the complete available works of Boccaccio, Byron, Cervantes, Goethe, Keller, Lessing, Lichtenberg, Schiller, Shakespeare, and Tieck (the foreigners in German translation), as well as many anthologies of poetry and folk song. In his choral works, which he regarded as "large statements" as distinct from the genre paintings and lyric contemplations of his Lieder and part-songs, he turned to the books he cherished most and knew best—in the first place the Bible, then Goethe, and also Schiller and Hölderlin.



Friedrich von Schiller (1759-1805)

* * * * *

Friedrich von Schiller's *Nänie* gained immediacy for Brahms through the death of his friend Anselm Feuerbach, the artist whom, together with Max Klinger, he admired most among his contemporaries. Brahms's inspired flow of lyric music suggests a gathering of mourning friends, and so intimate is the expression that Brahms's surgeon friend, Theodor Billroth, in more than one letter questioned its suitability for public performance: "When I think of the average audience in a Viennese concert hall I get quite upset. Of what importance to them is the tragedy of the death of the beautiful and perfect?.... What's Hecuba to them? Even when beauty is buried they must have a grand funeral!"

Schiller's theme is divine indifference: "That which subdues men and gods does not move the steely heart of Stygian Zeus"—meaning Minos or Pluto. In what Brahms's biographer Hans Gál calls a "[characteristic] hypertrophy of mythological allusions," the poet evokes the deaths of Eurydice, brought back from the dead, but with that gift of second life sternly recalled at the last moment; of Adonis, killed by a boar; and of Achilles, slain by Paris at the gates of Troy.

Schiller's fluidly alternating pentameters and hexameters draw from Brahms a similarly flexible and flowing music. The gentle Andante begins with one of the great oboe solos, twenty-five measures of sweetly elegiac song. It is embedded in wind sonorities, strings offering only the most reticent punctuation and commentary. Brahms saves a real string presence for the entrance of the chorus, but characteristically, he modulates from one sound to the other by having bassoons and horns do a gentle fadeout during the first three measures of singing.

The choral style in *Nänie* is predominantly polyphonic, and the four voices enter one at a time, almost as though in a fugue. The setting is rhythmically elastic. Schiller's first line, for example, is given eighteen measures of music, but the second is sung in just four, and the constantly varied texture covers a range from *a cappella* to richly elaborate orchestral scoring.

The vision of Achilles' mother, Thetis, and the other daughters of the sea-god Nereus



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rising from the water to mourn the slain hero—"*Aber sie steigt aus dem Meer*" ("But she rises from the sea")—inspired one of Brahms's most radiant melodies. Having all the voices begin it in unison is a canny touch, and the orchestration—a rich impasto of woodwinds, harps, and pseudo-harps (pizzicato strings)—is gorgeous. The four measures that precede this great moment have the lone *fortissimo* in *Nänie* (what a master economizer Brahms always was!), and the great melody itself is "only" an effortless rich *forte*. The Thetis melody marks the first of just two major points of articulation in the work, Brahms, moving with powerful stride, changing meter (from 6/4 to 4/4) and key (from D major to F-sharp major).*

For the beginning of the second-to-last line, "*Auch ein Klaglied zu sein*" ("Even to be a lament"), Brahms returns to 6/4, to D major, to the oboe melody, and gives us a compressed version of the first choral entrance. Here he takes a liberty with the text, as we will also hear him do in *Schicksalslied* and *Gesang der Parzen*. Schiller's closing distich brings light, "*Auch ein Klaglied zu sein im Mund der Geliebten ist herrlich*" ("Even to be a lament in the mouth of the loved one is glorious") followed by dark, "*Denn das*

*Karl Geiringer points out in his Brahms biography that the composer Hermann Goetz (see the very start of the program note on page 23) had made similar use of "warm and gleaming F-sharp major and [a] slowly upward-flowing melody" at the same point in his setting of the poem.

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Gemeine geht klanglos zum Orkus hinab" ("For what is common sinks in silence to the Kingdom of the Dead"). Brahms softens Schiller's close by following this contrasting couplet with a repetition of "*Auch ein Klaglied,*" with its promise of consolation. As the strings ascend into the empyrean, *Nänie* closes with softly musing repetitions of the word "*herrlich*" ("glorious").

BRAHMS "Nänie," Opus 82

Auch das Schöne muss sterben! Das
Menschen und Götter bezwinget,
Nicht die eherne Brust rührt es des
stygischen Zeus.
Einmal nur erweichte die Liebe den
Schattenbeherrscher,
Und an der Schwelle noch, streng, rief
er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen
Knaben die Wunde,
Die in zierlichen Leib grausam der
Eber geritzt.
Nicht erettet den göttlichen Held die
unsterbliche Mutter,
Wenn er, am skäischen Tor fallend, sein
Schicksal erfüllt.
Aber sie steigt aus dem Meer mit allen
Töchtern des Nereus,
Und die Klage hebt an um den
verherrlichten Sohn.
Siehe, da weinen die Götter, es weinen
die Göttinnen alle,
Dass das Schöne vergeht, dass das
Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund der
Geliebten ist herrlich,
Denn das Gemeine geht klanglos zum
Orkus hinab.

—*Friedrich Schiller*

Even Beauty must die; that which
overcomes men and gods
Does not touch the iron breast
of the Stygian Zeus.*
Only once did love soften the
ruler of shadows,
And then, at the very threshhold, he
sternly called back his gift.°
Aphrodite could not staunch the
wound of the beautiful youth
That the boar savagely tore into
his delicate body.†
Nor could the immortal mother
save the godlike hero,
When he, falling at the Scaean gate,
fulfilled his destiny.§
But she rises from the sea with
all the daughters of Nereus,★
And raises the lament for her
glorified son.
Behold, the gods weep, and all the
goddesses, too,
That Beauty must pass away, that
the Perfect must die.
Even to be a lament in the mouth
of the loved one is glorious,
For what is common sinks in silence to
Orcus♦ [the Kingdom of the Dead].

*Hades, the ruler of the Underworld, beyond the River Styx.

° Orpheus was allowed to leave the Underworld with his beloved wife Eurydice, but when he looked back at her once before reaching the surface, he lost her again forever.

† Adonis, loved by Aphrodite, found his death in a boar hunt.

§ Achilles, son of the sea-nymph Thetis, who died at the hands of Paris before the gates of Troy.

★ The father of Thetis and the other sea-nymphs.

♦ The Latin name for the kingdom of the dead, and its ruler.

* * * * *

Iphigenia was the eldest daughter of Agamemnon, king of Argos. Agamemnon, eager to take part in the war against Troy, was kept by adverse weather from sailing to the besieged city, and so he made a bargain with the moon goddess Artemis: if she would bring about a change of wind, he in turn would sacrifice Iphigenia. Artemis, however, took pity on Iphigenia and sent her to Tauris (now the Crimea) to serve as a priestess. Years later, with Agamemnon murdered by his wife Clytemnestra upon his return from the Trojan War, Orestes, Iphigenia's younger brother, avenged his father's death by killing his moth-



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er. (In Aeschylus' *Agamemnon*, the king's ruthless treatment of Iphigenia is a central reason for Clytemnestra's decision to kill him.) Relentlessly pursued by the Furies, Orestes at last learns from the Oracle that the curse will be lifted as soon as he returns Iphigenia to Greece. This is the substance of Goethe's play *Iphigenie auf Tauris*, and it was seeing the great Charlotte Wolter in the title role at the Vienna Burgtheater that moved Brahms to set the stanzas from Act 4 known as the *Song of the Fates* to music.*



Johann Wolfgang von Goethe (1749-1832)

Agamemnon, Clytemnestra, and the other members of the accursed house of Atreus were descendants of Tantalus, a mortal befriended by Zeus but who betrayed the friendship by giving away Olympian secrets and stealing the gods' food. In some versions of the legend, he invited the gods to a banquet and, running short of meat, served them his own son Pelops in a stew. Zeus punished Tantalus mercilessly, first by condemning him to languish through eternity in a torment of hunger and thirst, with food and water always just out of reach, then by visiting upon his descendants a fearful heritage of violence. This is the background of the *Song of the Fates*, the three goddesses who controlled human destiny.† For Iphigenia this is a story her nurse had sung to her and Orestes and their sister Electra as children, and now long and gladly forgotten, a

> Song that the Fates sang amid shudders
> When Tantalus fell from his golden seat.

Goethe's *Gesang der Parzen* is as terrifying a poem as I know. Brahms instantly embroils us in a maelstrom of dissonance whose effect is still in our ears—and hearts and brains—when, to relentlessly beating drums, the chorus begins its repressed but fiercely urgent march through the text. Brahms's friend Theodor Billroth remarked of these harmonies, "so peculiar to you," that "they certainly produce the effect of passionate desperation." Gleefully he added that the opening would give the famous and feared critic Eduard Hanslick a shock.‡ The scoring, with its contrabassoon, bass tuba, and six-part chorus with double sections of altos and basses, is calculated to yield a darkness remarkable even for this master of grays and browns.

Brahms sets Goethe's poem with unrelenting concentration, responsive to each detail and image. The picture of the gods endlessly feasting at their golden tables momentarily brings a softer, more lyric music, but this only sets into greater relief the turbulent dissonances that evoke the struggle for breath of the suffocating Titans, those unfortunate children of Heaven and Earth who went down to defeat in their revolt against Zeus.

Brahms brings back Goethe's first stanza before the final lines of the Fates' song, "*Es wenden die Herrscher*" ("The rulers turn"). His interpretation of these last lines is astonishing. The picture of the indifferent gods turning "their beneficent eyes away from entire races" is made into music completely different from any we have yet heard. Minor be-

---

*Another connection, and one of long standing, would be Brahms's love for the many and dark paintings of *Iphigenie* by Anselm Feuerbach, the artist and friend whose death he mourned in *Nänie*.

†The Romans gave them the name of "*Parcae*," hence the German "*Parzen*."

‡When Brahms sent Billroth, a famous surgeon, the score of the *Song of the Fates*, he remarked that it should interest him particularly in view of the shared professional interest in the matter of scissors and string.

comes major; the marching quadruple meter turns into a flowing 3/4; fierce staccato gives way to lines more gently rounded and sustained. It is as though Brahms had suddenly shifted perspective. Rather than focusing on the tragic contrast between the gods and their victims, he wishes us to be suffused in pity for the accursed and abandoned descendants of Tantalus from whose sight the gods avert their eyes. He himself wrote of this passage: "Just the appearance of the major key alone should soften the heart and moisten the eye of the innocent listener. Only then does humanity's whole misery get to him."

For the epilogue, "*So sangen die Parzen*" ("Thus sang the Fates"), Brahms returns to the minor and to his opening music, but it is wholly transfigured—*pianissimo*, with a haunting sound of muted strings (and a luminous flute to brighten the violin melody) and quietly sustained oboe with high horn and trumpet. Against these strands of sound, the chorus stammers the last lines in dismay and dread.

BRAHMS "Gesang der Parzen," Opus 89

Es fürchte die Götter Das Menschengeschlecht! Sie halten die Herrschaft In ewigen Händen, Und können sie brauchen, Wie's ihnen gefällt.	The gods are to be feared by mankind! They hold all power in their immortal hands to do with as they please.
Der fürchte sie doppelt Den je sie erheben! Auf Klippen und Wolken Sind Stühle bereitet Um goldene Tische.	They should be doubly feared by whomever they've uplifted! On crags and clouds seats have been readied around golden tables.



Erhebet ein Zwift sich,
So stürzen die Gäste,
Geschmäht und geschändet,
In nächtliche Tiefen,
Und harren vergebens,
Im Finstern gebunden,
Gerechten Gerichtes.

Sie aber, sie bleiben
In ewigen Festen
An goldenen Tischen.
Sie schreiten vom Berge
Zu Bergen hinüber.

Aus Schlünden der Tiefe
Dampft ihnen der Atem
Erstickter Titanen,
Gleich Opfergerüchen,
Ein leichtes Gewölke.

Es wenden die Herrscher
Ihr segnendes Auge
Von ganzen Geschlechtern
Und meiden, im Enkel
Die ehmals geliebten,
Still redenden Züge
Des Ahnherrn zu sehn.

So sangen die Parzen;
Es horcht der Verbannte,
In nächtlichen Höhlen,
Der Alte die Lieder,
Denkt Kinder und Enkel
Und schüttelt das Haupt.

—*Johann Wolfgang von Goethe*

Should a quarrel arise,
the guests are hurled down,
disgraced and dishonored,
to nocturnal depths
and wait hopelessly.
bound in darkness,
for just judgment.

They [the gods], however,
remain at eternal feasts
at golden tables.
They stride from one mountain
to another.

From deep gorges
steams the breath
of the choked Titans.
like a light cloud
of sacrificial smoke.

Then these rulers
turn their beneficent eyes
away from entire races,
and avoid seeing, in the grandchild,
the once beloved,
still expressive features
of the ancestors.

Thus sang the Fates;
the banished one hears,
in nocturnal caves,
the songs of old,
thinks of his sons and grandsons,
and shakes his head.

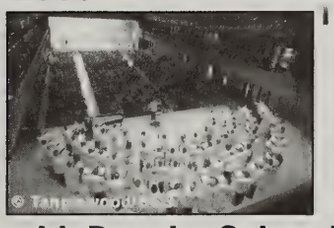
* * * * *

Brahms first read Hölderlin, from whose epistolary novel *Hyperion* the *Schicksalslied* is drawn, in the middle 1860s when that writer was as good as unknown. Stefan George and Rainer Maria Rilke discovered him early in the twentieth century, and he has drawn

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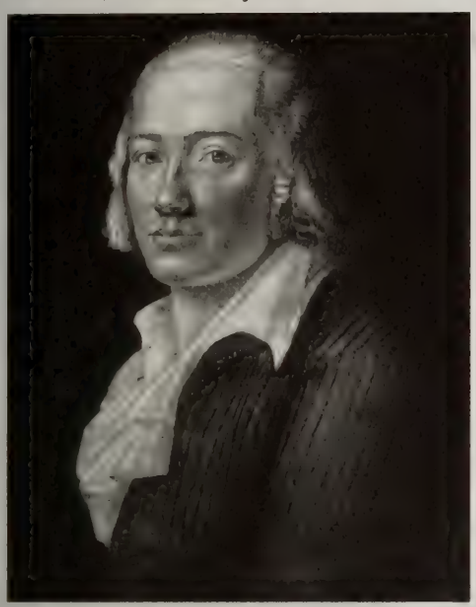
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sympathetic musical response from Hans Werner Henze, Benjamin Britten, and John Harbison. Now he is an imposing figure on the landscape of German literature, mentioned in the same breath as Goethe and Schiller, and probably more read than the latter.

Hölderlin's is a fate, and indeed a voice, not unlike that of William Blake. He was born in 1770, the same year as Beethoven. The philosophers Hegel and Schelling were his companions at the University of Tübingen. Schiller befriended him, published him, and helped him find posts as a tutor. His poetry first appeared in print in 1791. For a little over a decade Hölderlin wrote odes, elegies, and other verse forms that are complex in thought and language, of vast breadth in their rhythm, a fascinating and unique fusion of Hellenism and Christianity, expressed in an idiom that joins an elevated classical style with startling and touching colloquialisms of his native Swabian speech. Aside from *Hyperion*, he worked for years on a play, *The Death of Empedocles*, and translated Sophocles and Pindar (his version of Sophocles' *Antigone* was set as an opera by Carl Orff). Possessed always by a poignant awareness of his essential solitude and of the threat of impending mental darkness, wracked by a tragic love affair with a woman whose children he taught, Hölderlin began to suffer spells of insanity. For a few years there were lucid passages, but from 1806 until his death in 1843 he lived in totally absented condition in Tübingen, first and briefly in hospital, then, overlooking the lovely Neckar river, in a tower room of the house of a kindly cabinetmaker who had a certain literary bent.



Friedrich Hölderlin (1770-1843)

Hyperion or The Hermit in Greece appeared in two installments in 1797 and 1799. Its topic is the contemporary struggle of the Greeks to liberate themselves from three and a half centuries of Turkish oppression. Hyperion himself, named for the Titan who was the father of Helios, the sun god, is a figure who reflects Hölderlin's own intellectual and spiritual development. He is a young idealist despondent at the gap between the drab present and the image of ancient Greece that he bears in his mind, and he is possessed by the wish to bring about a new Golden Age in which divinity, nature, and humanity are in perfect harmony. *Hyperion's Song of Destiny* is a lyric rendering of the contrast

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between Then and Now, transposed, in the words of the historian Peter Gay, into the "painful and yearning contrast between clear-eyed, unchanging Greek gods and restless, ever-suffering humanity." It is a theme we find often in Hölderlin's poetry.

The conductor and composer Albert Dietrich, best remembered as one of the authors with Schumann and Brahms of the composite "F-A-E" Violin Sonata for Joseph Joachim, has left us an account of an excursion taken by the Dietrichs, composer/conductor Karl Reinthaler and his wife, and Brahms to view the North Sea naval base at Wilhelmshaven in the summer of 1868. "Our friend, usually so cheery, was silent and serious on the journey. He told us how, early that morning (he...got up extremely early), he had found Hölderlin's poems in the bookcase and been profoundly stirred by *Hyperion's Song of Destiny*. Later, as we rested by the sea after much walking about and looking at interesting sights, we discovered Brahms far removed from us, sitting on the beach and writing. It was the first sketch for the *Schicksalslied*."

Brahms was happy and moved that the artist Max Klinger in his *Brahms Fantasies* used the seashore motif for his engravings on the *Schicksalslied*, the first of which shows a beach littered with the bodies of the shipwrecked, while an old man seeks to draw from the shards of his lyre a song to those "who walk above in the light." "I see the music," Brahms wrote to Klinger, "I see the beautiful words—and now your glorious drawings carry me yet further. Looking at them, it is as though the music were sounding on into the Infinite and were saying everything I might have said, more clearly than music can say it, yet just as replete with mystery and presentiment. Sometimes I come close to envying you for being able to be so lucid with your pencil, sometimes I am happy that I don't have to be. Finally it seems to me that all art is one and speaks one language."

Brahms begins by setting before us that radiant cloudscape where the blessed genii "walk above in the light,/Weightless tread a soft floor." Here is a glorious melody, one of Brahms's most inspired, sung by muted violins against an accompaniment at once rich and soft. Only the relentless beat of kettledrums darkens the air. Max Kalbeck, Brahms's

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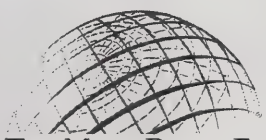
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first biographer, points out that nowhere else does the composer use a direction like the "*Langsam und sehnsuchtsvoll*" ("Slow and yearning") we find here, normally confining himself to tempo indications with an occasional *dolce* or *espressivo*.

After this spacious introduction, altos alone sing the first two lines of Hölderlin's poem. The full chorus takes up their melody, another of Brahms's most beautiful, repeating the opening lines, and thus the first two stanzas are sung in warm four-part harmony, sumptuously accompanied. The music fades into the distance, and the idyll is disturbed by a wind chord of quietly penetrating dissonance. Strings turn this chord into a tempest, and a powerful quick movement, buffeted by edgy harmonies and syncopations, projects the image of

> ...suffering mortals...
> Hurled like water
> From ledge to ledge,
> Downward for years into uncertainty.

The "divine" slow movement was in E-flat major, the "human" Allegro is in its relative minor, C minor, and as the mortals are hurled into the vague abyss, the harmony freezes on C, with that note reiterated through fifty-four measures in the cellos or the drums. In a characteristic touch of economy, Brahms withholds the basses here.

For a long time Brahms did not know how to end the *Schicksalslied*, and the solution he finally arrived at has given critics more food for thought than any other passage in his music. What happens is simple: the opening music returns, unchanged in shape and harmony, but set now in the key of C major, and scored with more air in the texture, a brighter radiance, and the part of the drums greatly reduced. Also—and surely not insignificantly—the "*Langsam und sehnsuchtsvoll*" of the introduction has been replaced by plain (and Italian) "Adagio."

When Brahms had completed the score with this ending he changed his mind and

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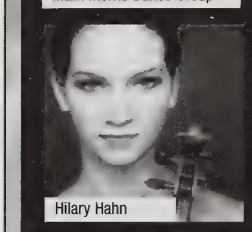
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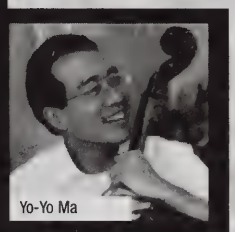
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reverted to an earlier plan of having the chorus sing the first two lines of the poem during this postlude—not, however, with the original melody, but in the plainest possible chords. It would sound well, he thought, and he did not even care much about the words: "Actually, I'd really like to have the chorus just sing 'ah' something like a drone." He also worried whether the audience would have the patience to sit through a long instrumental coda, and when, in response to the firm urging of the conductor Hermann Levi and with the encouragement of Clara Schumann, he had once again struck out these eleven measures for the chorus, he did insist that at the premiere the words "orchestral postlude" appear in the printed program at the conclusion of Hölderlin's text.



Brahms in 1875, four years after composing "Schicksalslied"—possibly his last portrait without a beard

After all was done, Brahms wrote to Reinthaler: "*The Schicksalslied* is being printed and the chorus is silent in the final Adagio. Well, it's...a stupid idea or what you will, but there's nothing to be done about it. I had gotten to the point where I actually wrote something in for the chorus, but it just isn't right. It may be a failed experiment. But pasting something on would merely produce something nonsensical. As we've discussed sufficiently, I simply say something the poet doesn't say, and to be sure it would be better if what's missing were in fact his main concern—but now, etc., etc.... But if you perform it, above all work on this postlude. The flutist must play very passionately, and you must have a large section of violins playing very beautifully."*

In a subsequent letter to Reinthaler, Brahms returned to the point that "the poet had not said the most important thing." As for what this "*Hauptsache*" was that Brahms thought Hölderlin had not said, we can only guess. Brahms's hard-won and ineffably

*Here is an example of Brahms's unconventional view of the flute, not as the frivolous and airy member of the woodwind group, but as a powerful vocalist capable of immense pathos and intensity. The two most famous examples of this occur in the finales of the First and Fourth symphonies, in the former where the flute radiantly continues the mountain-horn-call of the introduction, in the latter in that "speaking" twelfth variation, which Erich Leinsdorf likened to the "dramatic flight of some hunted soul that tries laboriously to ascend, only to collapse at the end."



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lovely postlude has, in any event, elicited the most varied reactions. No one disputes the beauty of the music and the pleasure—perhaps the self-indulgent pleasure—of hearing that great melody one more time, especially in its new, luminous scoring. But clearly, Brahms has said something Hölderlin did not say: the poem's destination is not the depiction of clear-eyed and unchanging gods but the harshness of the fate of suffering mortals "hurled like water/From ledge to ledge/Downward for years to the vague abyss."

Does Brahms not trespass beyond a composer's—or any interpreter's—rights? That he was merely satisfying his classical (and quite un-Hölderlinian) lust for symmetry is a simpleminded notion, undone by his letters to Reinthaler. It has been proposed that Brahms was quarreling with Hölderlin to assert that, after all "God's in his heaven, all's right with the world," to which another Brahms biographer, Peter Latham, remarks, "If you can believe that of the composer of the *Requiem* and the *Four Serious Songs*, you can believe anything." The *Requiem* is not in fact a good example, but the *Gesang der Parzen* is a devastating one. Donald Tovey offers a provocative but tortured argument that musical time and musical chronology are not the same as ordinary time and chronology, and that therefore a musical postlude need not be construed as coming literally after the poem it follows. A more powerful reading suggests that the reappearance of the "divine" opening music, especially with the "*Sehnsucht*" removed, the new sonority, and what Erich Leinsdorf called the "alabaster whiteness" of C major, is a way of dispassionately confronting us with the indifference to mortal suffering of those who "walk above in the light,/Weightless tread a soft floor"; that therefore Brahms's conclusion—and in his view the "*Hauptsache*" that Hölderlin omitted to state specifically—is bitter pessimism.

A persuasive—and moving—interpretation of the *Schicksalslied* came my way in 1983 in the form of a generously argumentative response from the conductor Jonathan Khuner to an earlier version of this program note. Khuner proposes that at the root of human suffering is the combination of our "restless, homeless, buffeted" condition and our ability to imagine and to yearn for a "state of perfect, unconscious bliss" akin to that in which the gods live.*

In a letter, Khuner wrote: "And the answer to this torment? Brahms's creative life is in its entirety a struggle to answer it, hence his strong attraction to the poem.... One

*Thomas Hardy speaks to this pain in a powerful poem, *Before Life and After*, powerfully set by Benjamin Britten in his song cycle *Winter Words*.

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need only look to the finale of the *Haydn* Variations or the finale of the Symphony No. 4 to see what he meant by the close of his *Schicksalslied*. The solution is to recreate that lost illusion of perfection, even in the expression of human imperfection and suffering, and by doing so to transcend, even deny it.... The finale of the Fourth Symphony barely manages to give victory to pure art over the maelstrom. The *Schicksalslied* rounds the form...to show that the idea of pure vision will always haunt the artist and force him to its pursuit."

Whatever the interpretation, the tension, the dissonance, between the violent close of Hölderlin's *Song of Destiny* and the wondrous serenity of Brahms's is overwhelming.

BRAHMS "Schicksalslied" ("Song of Destiny")

Ihr wandelt droben im Licht	Ye walk above in the light,
Auf weichem Boden, selige Genien!	on soft ground, happy immortals!
Glänzende Götterlüfte	Shimmering divine breezes
Rühren Euch leicht,	touch you lightly,
Wie die Finger der Künstlerin	as the fingers of the artist
Heilige Saiten.	touch sacred strings.
Schicksallos, wie der schlafende	Free from fate, like the sleeping
Säugling, atmen die Himmlischen;	infant, breathe the heavenly ones;
Keusch bewahrt	Chastely guarded
In bescheidner Knospe	in modest bud,
Blühet ewig	their spirit
Ihnen der Geist,	blossoms eternally,
Und die seligen Augen	and their blessed eyes
Blicken in stiller,	gaze in hushed,
Ewiger Klarheit.	eternal clarity.
Doch uns ist gegeben	But it is our lot
Auf keiner Stätte zu ruhn;	nowhere to find rest;
Es schwinden, es fallen	suffering humanity
Die leidenden Menschen	reels, falls
Blindlings von einer	blindly from one
Stunde zur andern,	hour to the next,
Wie Wasser von Klippe	hurled like water
Zu Klippe geworfen,	from ledge to ledge,
Jahrlang ins Ungewisse hinab.	downward for years into uncertainty.

—*Friedrich Hölderlin*

* * * * *

After intermission, the First Symphony, marking its own path from tragedy to triumph, will provide a powerful ending to a program that has begun with the powerful triptych of *Nänie*, *Gesang der Parzen*, and *Schicksalslied*. (Another, and grimmer, solution is to turn to the Fourth Symphony with its tragic conclusion.)

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, *Choral Masterworks–A Listener's Guide*, on the major works for orchestra with chorus, is due in March.

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Johannes Brahms
Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe. Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on January 3, 1878, and the Boston Symphony played it during its first season on December 9 and 10, 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, Sir Georg Solti, Leonard Bernstein, Christoph von Dohnányi, Pascal Verrot, Charles Dutoit, Bernard Haitink (including the BSO's most recent Tanglewood performance, on August 21, 1994, though this was followed there by TMC Orchestra performances under Robert Spano in 1997 and Seiji Ozawa in 2002, and a Philadelphia Orchestra performance under Wolfgang Sawallisch in 1999), and James Levine (the most recent subscription performances, in January 2003). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schubert fifteen, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was nine, but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress; in the last-movement theme resembling the earlier composer's *Ode to Joy*—a relationship Brahms himself acknowledged as something that "any ass could see" (perhaps less obvious is the relationship between the theme itself and the slow-moving violin phrase of the last movement's opening measures); and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we encounter in the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally 19th-century-Romantic in manner.

Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat...merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement

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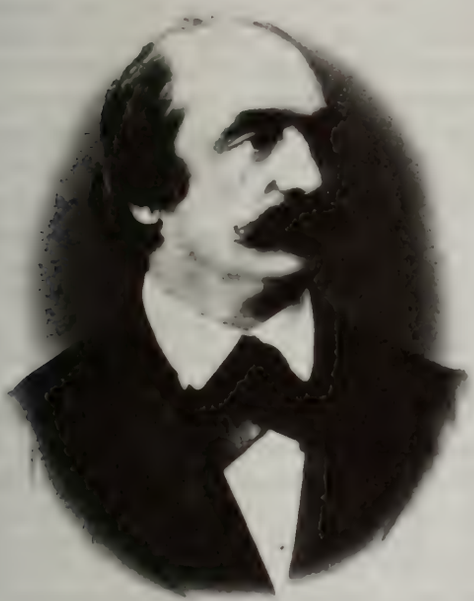


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through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a long er value, suggesting an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly somber in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.



The critic Eduard Hanslick (1825-1904), staunch Brahmsian, staunch anti-Wagnerian

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

A Purpose Greater Than Oneself

"It is in the shelter of each other that the people live." The Irish Proverb has come to mind often during the past few years as girls and adults have met to talk about terrorism, war, hardship, and sacrifice. Together, as disturbing stories from across the country and around the world have unfolded, we have articulated our shock and disbelief, and, more importantly, confirmed the power of collective spirit, determination, and resilience. In community, over and over, we have performed the ancient task of teaching the next generation that hope and trust are stronger than hate.

Perhaps it takes difficulties and challenges for us to understand how important it is to resist the loss of community in contemporary culture. Recent studies argue that Western societies have experienced a noticeable decrease in social capital or social connectedness over the past few decades. Suburban sprawl, busy parents, and the scatter of extended families have reduced the time we spend together and imperiled our collective strength.

And now researchers tell us that the rise in social disconnectedness parallels the rise in children's anxiety. How could it be otherwise? When our communities weaken, the individuals in them first become distrustful, then anxious. Young people need sustained, healthy interactions in order to learn how to trust themselves and others.

Adding to the rise in anxiety is girls' awareness that we expect more of them than ever before. In *The Hurried Child,* David Elkind says that today's youngsters are the "unwilling, unintended victims [of] constantly rising expectations." As a result-oriented society, we are fixated on high growth rate and strong performance as we try to compensate for the fractures in our collective life. These goals may be perfect for the GNP, but they are not sufficient for adolescents trying to become effective and balanced adults.

We are all familiar with the demands placed on young people. We expect high achievement, high test scores, admission to elite colleges, and early steps toward a brilliant career. At one time, the important challenges of school were tempered by the warmth of family and the relaxation of unscheduled time with friends. Now, every minute not in school is scheduled. The bewildering changes in our society leave us with kids who sometimes seem to be drowning in a sea of adult requirements.

Even without the added pressure from this culture, adolescence is an uneasy time. Think of what a girl will accomplish between the ages of fourteen and eighteen. She must establish an identity, become independent from parents, learn about relationships, clarify ethical positions, grow physically, overcome awkwardness, deal with peer pressure, and maneuver through the social land mines, confronting sex, drugs, and our media-fired culture. Then, of course, she's expected to excel in Biology, Calculus, and U.S. Government and compete in team sports. Add onto that list getting into her first-choice college and keeping her room clean, and we will acknowledge that there is a lot to be uneasy about.

But a girl should not have to absorb all of the worries of the adult world just to grow up. She should not have to experience life as an unrelenting test in order to achieve. A strong community guided by wise and caring adults will empower her genius. It will let her know that she is not the only person who has ever encountered difficulty and frustration. It will connect her to others who have met serious challenges and accomplished great works. She will learn to trust the sufficiency of her person, and she will develop a purpose that is greater than herself. Instead of feeling small and anxious, she will be expansive and confident. She will relax and work from inside herself. She will do everything she needs to do and more.

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Important recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); Walter Frisch's *Brahms: The Four Symphonies* (Yale University paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton; this includes consideration of Brahms's choral music). The Brahms entry in the revised (2001) New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson); both of these books include discussion of the choral works. Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the four symphonies and *Schicksalslied* are among his *Essays in Musical Analysis* (Oxford paperback).

As to recordings of the Brahms choral works on this program: James Levine's recently issued series of "live" Munich Philharmonic recordings pairs a 1999 performance of *Schicksalslied* with a 2003 Brahms First Symphony (Oehms). Bernard Haitink recorded *Nänie* with the Boston Symphony Orchestra and Tanglewood Festival Chorus as part of

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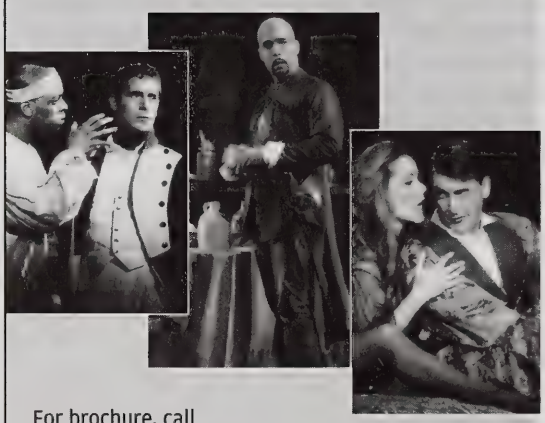
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his Brahms cycle with the orchestra for Philips (though he did not actually lead *Nänie* in concert at the time of the April 1994 recording). *Nänie*, *Schicksalslied*, and *Gesang der Parzen* are available on a single disc with Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus (Telarc, also including the Alto Rhapsody). More recently, conductor Gerd Albrecht has been recording the Brahms choral works with the Danish National Radio Symphony Orchestra and Choir for Chandos (*Gesang der Parzen* is on a disc with the Alto Rhapsody and *Rinaldo*; *Nänie* and *Schicksalslied* are on a disc with the *Triumphlied* and *Ave Maria*). Claudio Abbado recorded *Gesang der Parzen* with the Berlin Philharmonic Orchestra and Berlin Radio Chorus (Deutsche Grammophon, on a disc with the Brahms First Symphony). A famous Toscanini broadcast of *Gesang der Parzen* with the NBC Symphony Orchestra and Robert Shaw Chorale from November 1948, released originally on LP and later reissued on CD in 1990 as part of RCA's "Arturo Toscanini Collection," is currently unavailable.

The Boston Symphony Orchestra recorded the four Brahms symphonies between 1990 and 1994 with then principal guest conductor Bernard Haitink (Philips, but not readily available in the United States). Earlier Boston Symphony accounts of the Brahms First were recorded in 1956 by Charles Munch (RCA), in 1963 by Erich Leinsdorf (also RCA, as part of Leinsdorf's complete Brahms symphony cycle with the orchestra), and in 1977 by Seiji Ozawa (Deutsche Grammophon), who has recorded all four Brahms symphonies with the Saito Kinen Orchestra (Philips, likewise generally unavailable in the United States). Besides the aforementioned Brahms First from Munich, there have been two complete Brahms symphony cycles with James Levine conducting, recorded 1975-76 with the Chicago Symphony Orchestra (RCA) and "live" with the Vienna Philharmonic between 1992 and 1995 (Deutsche Grammophon; the Symphony No. 1 was recently reissued in the limited-edition, four-disc "James Levine, A Celebration in Music: A 60th Birthday Tribute," a compilation drawn from his orchestral recordings with the Chicago Symphony, Vienna Philharmonic, Berlin Philharmonic, and MET Orchestra). Other noteworthy digital cycles of the four symphonies include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" as suggested by documentation from Meiningen, Germany, where Brahms himself frequently led the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony Orchestra (Erato).

For the historically minded, both Arturo Toscanini and Wilhelm Furtwängler left multiple recordings of the Brahms First Symphony. Toscanini's broadcast accounts with the NBC Symphony Orchestra from 1937 (from his very first concert with that ensemble, on Christmas Eve of that year) and May 1940 (from Carnegie Hall) are strikingly rhetorical as compared with his two commercial recordings made in 1941 and 1951 for RCA. (The 1937 broadcast has been available on Naxos and Radio Years CDs, the 1940 performance on Naxos and Music & Arts CDs.) Furtwängler's 1951 account with the North German Radio Symphony Orchestra of Hamburg is particularly outstanding (Tahra, Music & Arts, and other labels). There is also a very beautiful 1953 recording by Toscanini's protégé Guido Cantelli with the Philharmonia Orchestra (Testament). The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra (most readily available on Naxos Historic; also on Tahra) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (EMI, but hard to find) will be important to anyone interested in the recorded history and performance practice of these works.

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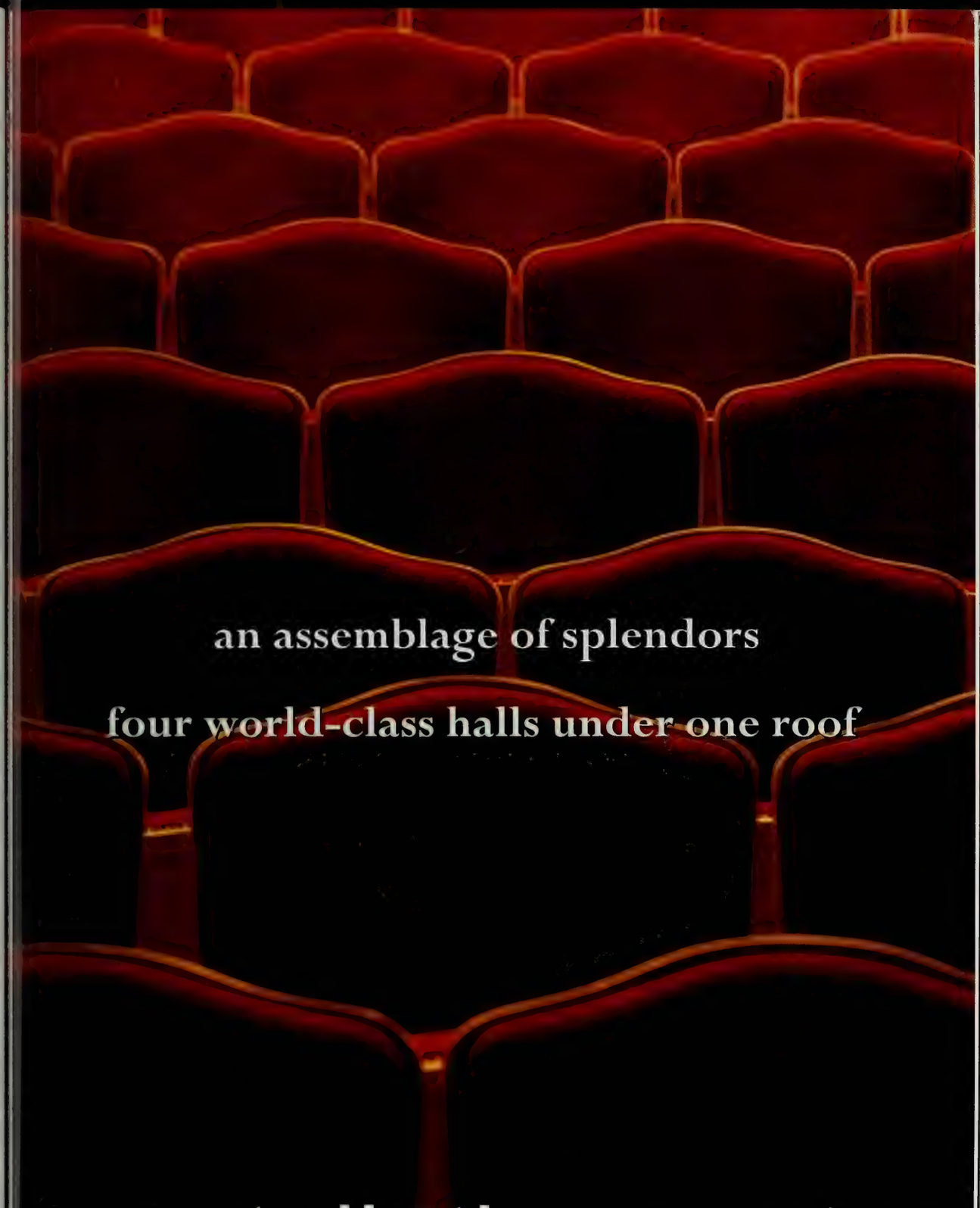
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Rafael Frühbeck de Burgos was born in Burgos in 1933. He studied violin, piano, theory, and composition at the conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude* and earned the Richard Strauss Prize. He has held conducting posts with the Bilbao Orchestra, the Madrid National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Madrid National Orchestra. He was chief guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, and was named honorary conductor of the latter in 1991. He was also chief conductor of the Vienna Symphony Orchestra, general music director of the Deutsche Oper Berlin, and permanent conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino. Since his debut with the Philadelphia Orchestra, he has conducted all of the major American orchestras. He is also a regular guest conductor of the Berlin Philharmonic, the Munich Philharmonic, and the Hamburg Philharmonic, as well as various German Radio orchestras, the Gewandhaus Orchestra of Leipzig, and the five major London orchestras. He conducts frequently in Italy, Switzerland, France, Sweden, Norway, Denmark, and Finland, also conducts the Israel Philharmonic and the major Japanese orchestras, and has led more than 100 symphony orchestras worldwide. He has toured extensively with the London Philharmonic, the London Symphony, the Spanish National Orchestra, and the Stockholm Radio Symphony Orchestra. His discography includes more than 100 albums with EMI, Decca, Spanish Columbia, Deutsche Grammophon, Orfeo, Nimbus, and Collins Classics. His recordings of Mendelssohn's *Elijah* and *Paulus* and the complete works of Manuel de Falla are considered classics. Among Rafael Frühbeck de Burgos's numerous honors are the Grand Cross of Civil Merit and the 'Encomienda de la Orden de Alfonso X el Sabio, the Gold Medal of the City of Vienna, the Gold Medal of Merit from the Austrian Republic, and the Gold Medal from the Gustav Mahler International Society in Vienna, to name a few. Since 1975 he has been a Numerary Member of the Royal Academy of Fine Arts of San Fernando in Madrid. Apart from his regular concerts with the Torino RAI Orchestra, future commitments include the orchestras of Pittsburgh, Montreal, New York, Paris, London's Philharmonia, the London Symphony, and the Orchestra of

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



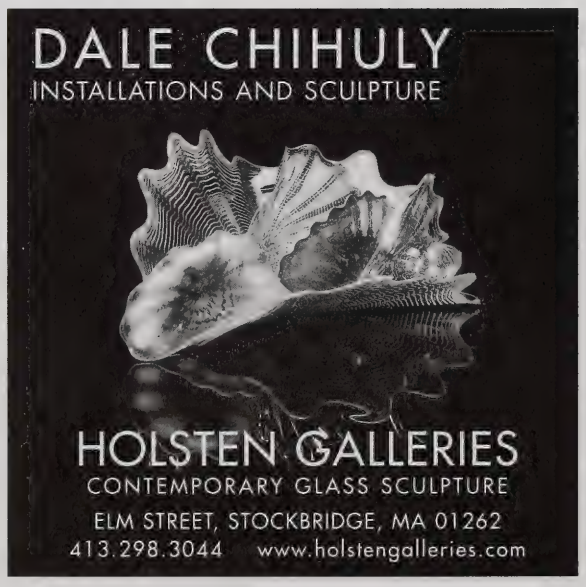
La Scala in Milan. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. He returned to the BSO podium in August 2000 for two Tanglewood concerts and has since been a frequent guest both at Tanglewood and in Boston. His most recent BSO appearances were for last year's season-closing subscription program in May 2004, followed by two Tanglewood programs last July.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.



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NEXT PROGRAM...

Thursday, February 10, at 10:30 a.m.
(Open Rehearsal)
Thursday, February 10, at 8
Friday, February 11, at 1:30
Saturday, February 12, at 8

Pre-Concert Talks by Elizabeth Seitz, Boston Conservatory of Music

RAFAEL FRÜHBECK DE BURGOS conducting

FALLA — *Master Peter's Puppet Show*

The Proclamation
Master Peter's Symphony
Scene I. The Court of Charlemagne
Entrance of Charlemagne
Scene II. Melisendra
Scene III. The Moor's Punishment
Scene IV. The Pyrenees
The Escape
Finale

AWET ANDEMICAEL, soprano (The Boy)
PETER BRONDER, tenor (Master Peter)
JONATHAN LEMALU, baritone (Don Quixote)
THE BOB BROWN PUPPETS

INTERMISSION

STRAUSS — *Don Quixote*, Fantastic Variations on a theme of knightly character, Opus 35

Introduction –
Theme and variations –
Finale

STEVEN ISSERLIS, cello
STEVEN ANSELL, viola

The second of Spanish conductor Rafael Frühbeck de Burgos's programs this season features two works inspired by Cervantes's *Don Quixote*. Strauss's famous 1897 tone poem, for orchestra with solo cello and viola, follows Quixote and his companion Sancho Panza through a series of comi-tragic adventures in the guise of a theme and variations. Much less familiar is Spanish composer Manuel de Falla's 1923 puppet-theater drama, *Master Peter's Puppet Show*, which was suggested by an episode in Cervantes's tale of the unbalanced hero. The renowned Bob Brown Puppets and several distinguished guest vocal soloists join Mr. Frühbeck de Burgos, one of the world's foremost interpreters of Falla's music, for the first BSO performances of this charming and highly entertaining piece.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Thursday, February 10, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—February 10, 8-9:50
Friday 'B'—February 11, 1:30-3:20
Saturday 'A'—February 12, 8-9:50

RAFAEL FRÜHBECK DE BURGOS, conductor
STEVEN ISSERLIS, cello
STEVEN ANSELL, viola
AWET ANDEMICAEL, soprano (The Boy)
PETER BRONDER, tenor (Master Peter)
JONATHAN LEMALU, baritone (Don Quixote)
BOB BROWN PUPPETS

FALLA	*Master Peter's Puppet Show*
STRAUSS	*Don Quixote*

Wednesday, February 16, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—February 17, 8-10:10
Friday 'A'—February 18, 1:30-3:40
Saturday 'B'—February 19, 8-10:10

ROBERT SPANO, conductor
ROBERT LEVIN, piano

WAGNER	*Siegfried Idyll*
MENDELSSOHN	Piano Concerto No. 1
WYNER	Piano Concerto, *Chiavi in mano* (world premiere; BSO commission)
HAYDN	Symphony No. 104, *London*

Thursday, February 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—February 24, 8-9:50
Friday Evening—February 25, 8-9:50
Saturday 'B'—February 26, 8-9:50

INGO METZMACHER, conductor

HARTMANN	Symphony No. 4, for strings (American premiere)
MOZART	Serenade No. 10 in B-flat for thirteen winds, K.361(370a), *Gran Partita*

Thursday 'C'—March 3, 8-10:10
James Levine Series—
Friday, March 4, 8-10:10
Saturday 'A'—March 5, 8-10:10

JAMES LEVINE, conductor
ALFRED BRENDEL, piano

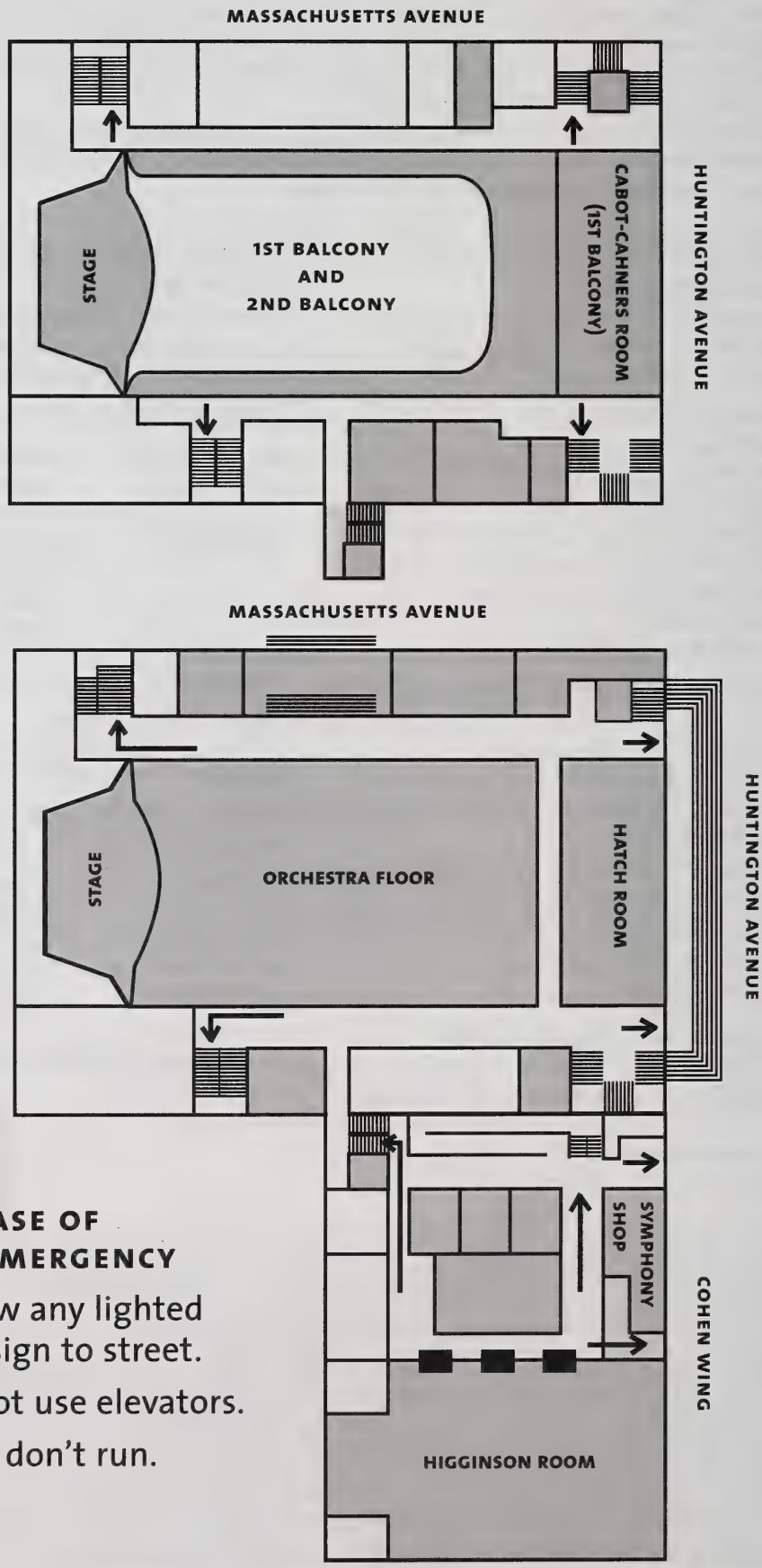
HAYDN	Symphony No. 92, *Oxford*
MOZART	Piano Concerto No. 20 in D minor, K.466
SCHUBERT	Symphony No. 4, *Tragic*

Programs and artists subject to change.

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

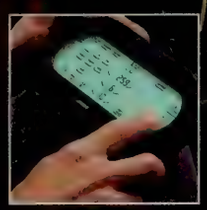
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











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Rich Warren, *Chicago Tribune*, 6/1/90.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

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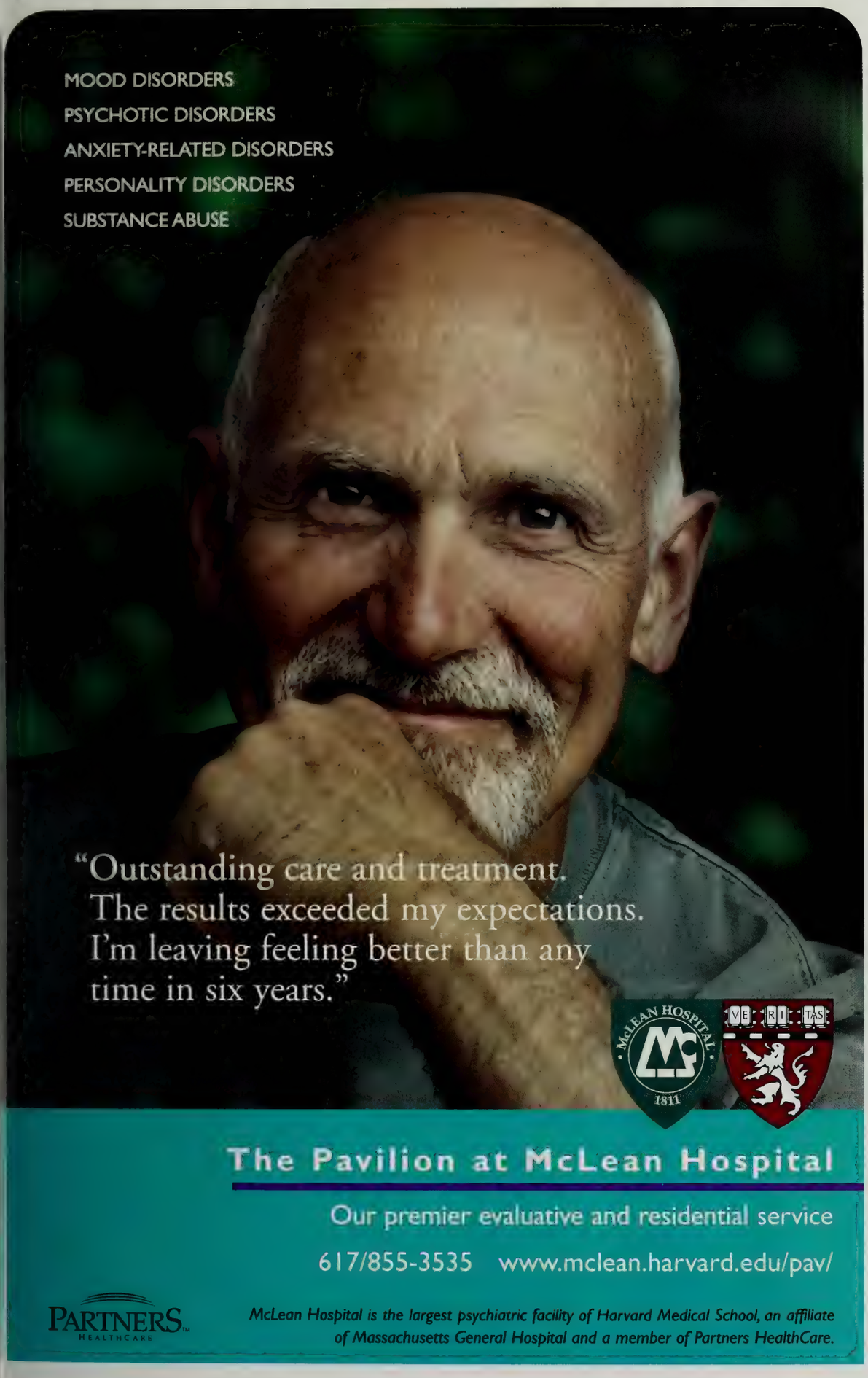
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This week's Pre-Concert Talks are given by Elizabeth Seitz, Boston Conservatory of Music.

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BSO

A Special Symphony Hall Exhibit:
Maud Powell, Pioneer American Violinist

An exhibit sponsored by the Maud Powell Society and Boston Pops Esplanade Orchestra concertmaster Joseph Scheer will be on display in the Massachusetts Avenue corridor of Symphony Hall from Thursday, January 27, through Saturday, February 26. As a violin student at the New England Conservatory of Music in the 1970s, Mr. Scheer acquired a collection of 78rpm recordings featuring 52 violinists performing the Bohemian composer/violinist Franz Drdla's *Souvenir*. As a student interested in what makes a great violinist great, Scheer sat and listened to the entire collection. It was then that he discovered the artistry of Maud Powell (1867-1920), the American violinist who gave the American premieres of the Tchaikovsky and Sibelius violin concertos. Though virtually unknown today, Maud Powell—who was born in Peru, Illinois, and died in Uniontown, Pennsylvania—is considered by many as America's first great master of the violin to achieve an international reputation. She appeared with the Boston Symphony Orchestra on five occasions between 1887 and 1912, playing violin concertos of Bruch, Saint-Saëns, Tchaikovsky, and Sibelius. Joseph Scheer's interest in Maud Powell led to his involvement with the Maud Powell Society. The exhibit includes reproductions of, and original documents from, the collections of Scheer and the Maud Powell Society, as well as relevant materials from the BSO Archives.

Karl Amadeus Hartmann, The Composer and his Times:
BSO Guest Conductor Ingo Metzmacher In Conversation With
Music Historian Franzpeter Messmer, Tuesday, February 22, 2005

In conjunction with the BSO's American premiere performances February 24-26 of Karl Amadeus Hartmann's Symphony No. 4, and to mark the hundredth anniversary of the composer's birth, the Goethe-Institut Boston and the Boston Symphony Orchestra will present an hour-long discussion on Hartmann (1905-1963) with BSO guest conductor Ingo Metzmacher and music historian Frankpeter Messmer, to take place at the Goethe-Institut, 170 Beacon Street, Boston, on Tuesday, February 22, from 6:30-7:30 p.m. The event will focus on Hartmann's significance as both a composer and organizer of new music concerts, and will include a question-and-answer session with the audience. Admission is free and open to the public. For more details, please visit www.goethe.org/boston or call (617) 262-6050.

"New Perspectives On Wagner's *The Flying Dutchman*":
A Symposium, Monday, March 14, 2005

In conjunction with the BSO's concert performances March 11, 13, and 15 of Wagner's opera *The Flying Dutchman* under Music Director James Levine, Harvard University's Music Department and Minda de Gunzburg Center for European Studies, the Goethe-Institut Boston, and the BSO will host a symposium, "New Perspectives on Wagner's *The Flying Dutchman*," to take place Monday, March 14, in Cambridge, at Harvard's John Knowles Paine Hall. The symposium will include presentations ("Deconstructing Senta,"

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

from 1:30-3:30 p.m.; "Illusion and Fantasy in The Flying Dutchman," 4-6 p.m.) by prominent scholars and experts including Carolyn Abbate (Princeton University), Daniel Albright (Harvard University), John Deathridge (King's College London), Lydia Goehr (Columbia University), David Levin (University of Chicago), and Alexander Rehding (Harvard University), as well as a panel discussion ("*The Flying Dutchman* in Performance," 6:30-7:30 p.m.) with James Levine and soloists Juha Uusitalo (The Dutchman), Deborah Voigt (Senta), and Paul Groves (the Steersman). Admission is free and open to the public. John Knowles Paine Hall is located behind the Science Building between Oxford Street and Massachusetts Avenue in Cambridge. For further details, please visit www.bso.org.

A Wagner Exhibit at Symphony Hall: "Rainbow Bridge From The Charles— Wagner Under The Baton Of Theodore Thomas (1884)"

In addition to the Wagner symposium at Harvard on March 14, the BSO and the Eda Kuhn Loeb Music Library of Harvard University are collaborating on an exhibit, curated by Andrea Cawelti, to be displayed at Symphony Hall during the weeks of March 7 and 14, 2005.

In the late nineteenth century, conductor Theodore Thomas was one of the most influential advocates of Wagner's music in America, giving the American premieres of many of Wagner's works, including selections from *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Der Ring des Nibelungen*. By continually exposing concert audiences to these challenging new works on tours from New York to San Francisco, Thomas was directly responsible for the rapid spread of Wagner's popularity across the United States.

One of Thomas's most significant Wagner tours began right here in Boston. In April 1884 he brought his orchestra to Mechanics Hall, augmenting it with musicians from the

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

BSO, performing excerpts from Wagner's works exclusively, and then returning to Boston again in May. Materials from the Eda Kuhn Loeb Music Library, the Harvard Theatre Collection, the Rosenthal Archives of the Chicago Symphony Orchestra, and the BSO Archives will be displayed to highlight these Boston programs, Thomas's approach to Wagner, the BSO players who participated, and other aspects of the three-month Wagner tour.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Elizabeth Seitz of the Boston Conservatory of Music discusses Falla and Strauss. In the weeks ahead, Jessie Ann Owens of Brandeis University discusses Wagner, Mendelssohn, Wyner, and Haydn (February 16-19), former BSO Director of Publications Michael Steinberg discusses Hartmann and Mozart (February 24-26), and BSO Director of Program Publications Marc Mandel discusses Haydn, Mozart, and Schubert (March 3-5) and Wagner's *The Flying Dutchman* (March 11-15).

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Disability Services Telephone Line

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

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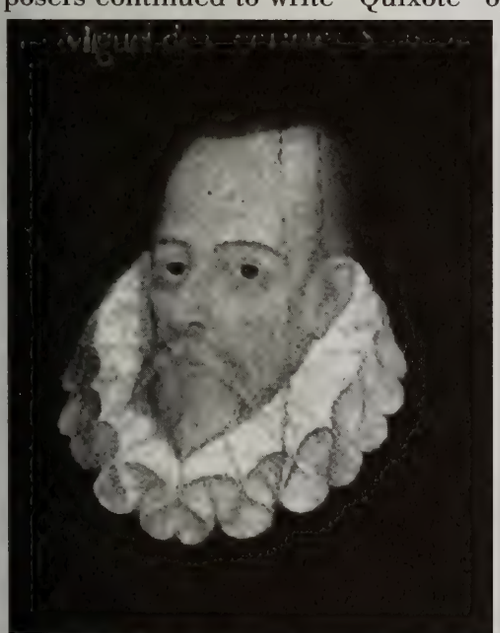
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Don Quixote in Music
by Helen M. Greenwald

> "I have decided that Don Quixote shall stay buried in the archives of La Mancha till heaven provides someone to adorn him with all the jewels he lacks; for I find myself incapable of supplying them because of my inadequacy and scanty learning, and because I am too spiritless and lazy by nature to go about looking for authors to say for me what I can say myself without them."
>
> —Miguel de Cervantes Saavedra, Prologue to *The Adventures of Don Quixote*, Part I (1604)

Cervantes, of course, had plenty to say—about a thousand pages worth in two parts, the first published in 1604 and the second in 1614, the year before he died. Little could he have imagined that by the end of the seventeenth century, Don Quixote would escape "the archives of La Mancha" only to reappear in dozens of musical retellings in myriad guises and many languages. It may even be fair to say that the world has come to know Quixote's earnest foolishness, imperfect humanity, capacity for romantic love, and numerous comical (and often bizarre) adventures as much through music as through Cervantes' prose. In this way, Don Quixote joins other figures born in literature, like Don Juan (also a 17th-century Spanish nobleman) and Faust, who have surpassed mere celebrity to achieve iconic status through their ability to communicate shared beliefs and experience while making a universal statement about the human condition.

The theater has been the principal transmitter of the novel's most familiar episodes, beginning with Carlo Sajon's 1680 Venetian opera, *Il Don Chisciot della Mancia.* This was followed almost immediately by J.P. Förtsch's opera *Der irrende Ritter Don Quixotte* (Hamburg, 1690) and Thomas D'Urfey's play, *Comical History of Don Quixote* (London, 1694), with incidental music by Henry Purcell. The images that have found a stable place in contemporary popular culture—Don Quixote battling with sheep, jousting with windmills, and declaiming rhapsodically about Dulcinea—were already celebrated in the eighteenth century in works such as Giovanni Paisiello's 1769 *opera buffa*, *Don Chisciotte*. Many operas would follow, including those by Caldara (1727), by Salieri (1771), and even by Mozart's first Tamino, Benedict Schack (1785). 19th-century composers continued to write "Quixote" operas, although such efforts by Mendelssohn (1827) and Donizetti (1833) are not especially well-known. Composers would soon find other ways to stage Quixote. By the second half of the nineteenth century Offenbach would write a pantomime (1874) and de Koven an operetta (1889); and the century would close with a remarkable orchestral realization of the story in Richard Strauss's tone poem (1898). Diversity would become the rule: in the twentieth century, Korngold composed piano pieces (1908), Massenet an opera (1910), and Falla a musical puppet show (1923). A film was inevitable, and G.W. Pabst asked four composers—Ibert, Milhaud, Delannoy, and Ravel—to submit music for his *Adventures of Don Quixote,* released in 1933 and made famous by its star, the renowned Russian bass Fyodor Chaliapin. Ibert's music was eventually chosen for the film, while Ravel's *Don Quichotte à Dulcinée*, comprising the three songs written in response to Pabst's request, stands as his



Miguel de Cervantes Saavedra (1547-1616)

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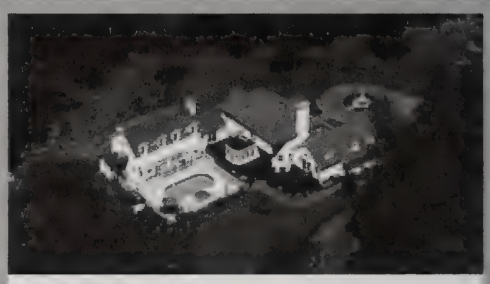
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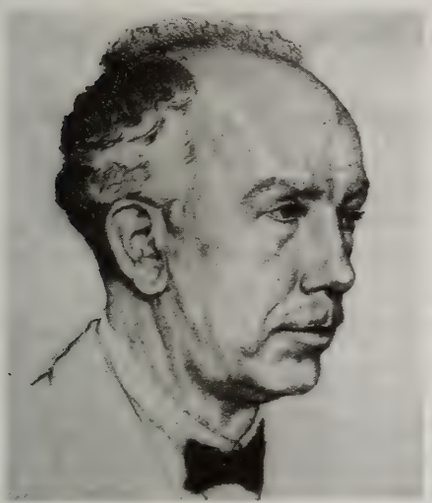
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final work. Catalan composer Roberto Gerhard devoted years (1940-47) to Quixote through ballet, a chamber orchestra suite, a symphonic suite, and some incidental music for a radio play, reinterpreting Cervantes' doleful equestrian as the "Knight of the Hidden Images." And finally, not to be forgotten, there's the 1973 musical, *Man of La Mancha*, adapted from Cervantes by Dale Wasserman with lyrics by Joe Darion and music by Mitch Leigh.



Richard Strauss (1864-1949)

This week, in a single program, the Boston Symphony Orchestra pairs two quite different musical portraits of the "Knight of the Doleful Countenance"—Richard Strauss's *Don Quixote* and the remarkable *El retablo de Maese Pedro* ("Master Peter's Puppet Show") of Manuel de Falla, the latter (in Falla's own words) an "*Adaptación musical y escénica*" (musical adaptation and staging) featuring singing and miming puppets and a lovely instrumental complement of winds, horns, strings, harpsichord, pedal-harp, and lots of percussion. Both works draw on different episodes from the novel, but their shared and more profound mission is to explore character, here one of exceptional emotional power.

Strauss called his orchestral tone poem "Fantastic variations on a theme of knightly character"; here the pairing of solo cello (representing the Don himself) and viola (the principal instrument representing Sancho Panza) suggests still further designations—perhaps of "*concertante*" in the Mozartian sense, or even "double concerto" in the Brahmsian sense. *Don Quixote* is not a humorous work in the antic way of Strauss's earlier *Till Eulenspiegel*. In fact, it originally took form as a "satyr play" to his semi-autobiographical tone poem *Ein Heldenleben* ("A Hero's Life"), which he was thinking about at the same time. Strauss felt rather strongly that *Don Quixote* could only be best understood "at the side of *Heldenleben*," and referred to it as a "battle of *one* theme against nullity." His virtuoso score is tremendously theatrical and filled with cacophonous moments that depict the "madness" of the protagonist and the futility of his ill-conceived adventures. Despite such good intentions, however, it premiered to angry critical reception, including that of Boston critic J.F. Runciman, who declared, "If ever this kind of music becomes acceptable to the people at large, then may I not be here to see and hear."



Manuel de Falla (1876-1946)

Strauss might have had a good chuckle over that one, since he so thoroughly enjoyed the oddities of his own composition, even writing to his mother after the Hamburg performance of April 5, 1900, about how the "brilliant" horn players used empty beer bottles as mutes! Of course, the work is highly regarded today, and especially among cellists, for whom it has become a badge of honor, a proof of technical virtue. More than that, however, it demonstrates the performer's ability to communicate the pathos of Don Quixote and his tragic, yet bittersweet, demise.

Falla's *El retablo de Maese Pedro* is a unique contribution to what Falla scholar Carol Hess calls "Quijotismo." This extraordinary little gem is essentially a piece of chamber music in an exceptionally rich and theatrical musical cloak, a play within a play, where the spectators whom we observe viewing the puppet show are themselves puppets! More-

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over, as Falla notes in his score, "the figure of Don Quixote should be at least twice as large [or much taller] than the others." And, delightfully, once the characters enter Master Peter's inn and are seated for the show, "the visible objects [should be] Don Quixote's legs. These, which are very long, and odd in appearance, can be seen throughout the play, either stretched out in front of him or lying one upon the other."



The Bob Brown Puppets

The show to be viewed by the puppets is "The Liberation of Melisendra," a tale from the time of Charlemagne that Cervantes absorbed into Chapter 26 of Part II of his novel. Falla's narrator is a young boy, who, as Falla describes in his performance notes, must have a voice "which is nasal and rather forced—the voice of a boy shouting in the street, rough in expression and exempt from all lyrical feeling." *El retablo de Maese Pedro* includes a Proclamation, a Sinfonia, numerous dance-like interludes, songs, and a number of comical interruptions by Don Quixote, whose legs play a notable role. The sonority of the work is both ancient and modern; the harpsichord dominates, but the harmonies speak for the twentieth century without veiling the aura of antiquity. In the end, overcome by his chivalric sensibility, Quixote destroys the puppet theater, and waxes eloquent in a vision of his beloved Dulcinea.

Helen M. Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. Besides her publications in scholarly journals, she has spoken to international audiences about Mozart, Verdi, Puccini, and Wagner. She has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino, and is currently co-editor of the critical edition of Rossini's opera *Zelmira*.

BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.



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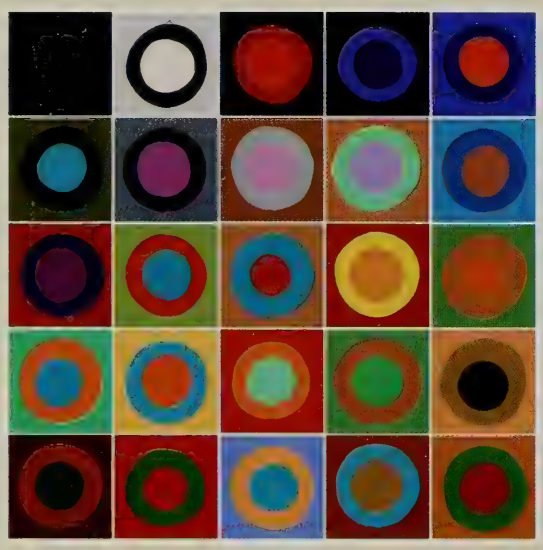
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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



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Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

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‡ On sabbatical leave
° On leave
§ Substitute player

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*Benjamin Levy

Flutes
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Elizabeth Ostling
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Piccolo

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§Linda Toote

Oboes
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Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
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Clarinets
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Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
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Peter Chapman
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Associate Principal
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Benjamin Wright
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The Proclamation
Master Peter's Symphony
Scene I. The Court of Charlemagne
Entrance of Charlemagne
Scene II. Melisendra
Scene III. The Moor's Punishment
Scene IV. The Pyrenees
The Escape
Finale

Text and translation begin on page 31.

AWET ANDEMICAEL, soprano (The Boy)
PETER BRONDER, tenor (Master Peter)
JONATHAN LEMALU, baritone (Don Quixote)
BOB BROWN PUPPETS

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STRAUSS — *Don Quixote*, Fantastic Variations on a theme of knightly character, Opus 35

Introduction –
Theme and variations –
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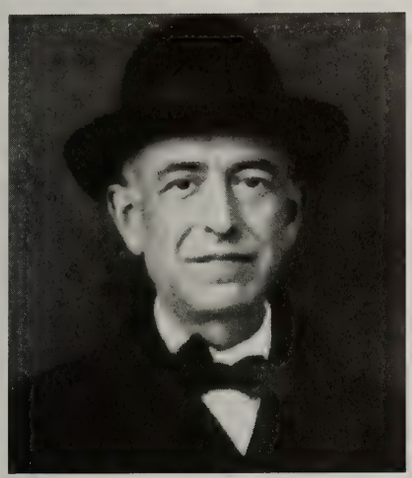
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Manuel de Falla
El retablo de Maese Pedro (Master Peter's Puppet Show)



Manuel de Falla was born in Cádiz, Spain, on November 23, 1876, and died in Alta Gracia, Córdoba, Argentina, on November 14, 1946. He composed El retablo de Maese Pedro *(*Master Peter's Puppet Show*), based on an episode from Cervantes' "Don Quixote," between 1919 and 1923. A concert performance took place on March 23, 1923, at the Teatro San Fernando in Seville, followed several months later by a staged performance on June 25, 1923, at the home of Princesse Edmond de Polignac, who, in October 1918, had extended to Falla the original commission that resulted in this work (see below). These are the first performances by the Boston Symphony Orchestra. In addition to the orchestra, there is a cast of characters made up of large and small puppets. As specified in the score, the large puppets include the characters of Don Quixote (sung by bass or baritone), Master Peter (tenor), The Boy (boy soprano, or, where not possible, a woman's voice imitating the style required of the boy, i.e., "a voice which is nasal and rather forced—the voice of a boy shouting in the street, rough in expression and exempt from all lyrical feeling"), and (all silent) Sancho Panza, the Innkeeper, the Scholar, the Page, and The man with the lances and halberds. The small puppets (the figures in the puppet show) include Charlemagne, Don Gayferos, Don Roland, Melisendra, King Marsilius, and The enamored Moor, as well as Heralds, Knights, Men-at-Arms at the Court of Charlemagne; Captain of the Guard and Soldiers of King Marsilius, Criers, Executioners, and Moors. The orchestra includes flute and piccolo, two oboes and English horn, clarinet, bassoon, two horns, trumpet, two timpani, tenor drum (with wooden rim), xylophone, two rattles (one of them very small), large tambourine (without bells), tam-tam, small bell, harpsichord ("the tone of which should be as powerful as possible"), harp-lute (or pedal harp), two first violins, two second violins, two violas, one cello, and one double bass. "In case of performance in a very large hall," the score specifies augmentation of the string parts (except at certain points) by an additional first and second violin, cello, and double bass. The harpsichordist at these performances is Mark Kroll.*

In 1907, at the age of thirty-one, Manuel de Falla left his home in Spain for Paris, to study new styles of music and to obtain a premiere for his opera, *La vida breve*. During his extended stay, he not only studied Impressionist works, he also became close friends with many of the most prominent artists of his generation, including Maurice Ravel, Claude Debussy, Igor Stravinsky, Sergei Diaghilev, and the Spanish pianist Ricardo Viñes.

During those formative years in Paris, Falla's mature compositional style emerged as a conflation of the folk and popular styles of his native Spain, and the advanced harmonic, orchestrational, and developmental techniques of the French Impressionists. In 1914 the outbreak of World War I forced Falla to return to Spain. By that time, his opera had been premiered to rave reviews, and his work was in high demand. He had become an internationally respected composer, and even after his departure from France, his relationships with artists and patrons in Paris remained strong.

One such patron was the influential Princesse Edmond de Polignac (*née* Winnaretta Singer), whose salon was frequented by many of the outstanding artists, musicians, and intellectuals of European society. She was a generous benefactress who commissioned many groundbreaking works including Stravinsky's *Renard* and Erik Satie's *Socrates*. In October 1918, she commissioned Falla to write a small-scale stage work for her own private theater. Among her specifications was that the composer should write his own libretto in order to ensure complete control over the artistic integrity of the work. Falla

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eagerly accepted the commission, and the result was *El retablo de Maese Pedro*. He chose as his subject the puppet theater episode from Book II of Miguel Cervantes' *Don Quixote*. Due to a demanding composition schedule and the death of both his parents, the work was not completed until 1923. The piece was officially premiered later that year at the Princess' private theater, with Stravinsky and Picasso in attendance, as well as Ricardo Viñes manipulating one of the puppets and Wanda Landowska performing on the harpsichord.



A 1932 photo of Falla shaking hands with a Don Quixote puppet

The puppet theater episode is one of the most interesting and complex stories in Cervantes' *Don Quixote*. In Chapters 25 and 26 of Book II, Don Quixote and Sancho Panza arrive at Maese Pedro's marionette theater, where a performance of the chivalric medieval tale of "The Liberation of Melisendra"—a story that would have been familiar to Cervantes' audience—is about to begin. The tale is narrated by a young boy, called a *trujamán*, or interpreter. In it, Melisendra, wife of the valiant knight Don Gayferos, is imprisoned in a tower by the Moors. At the urging of Charlemagne, Don Gayferos rides to the city of Sansueña to free her. The couple flees toward Paris on horseback, with the Moorish King's army in hot pursuit. Don Gayferos defeats the Moorish armies and the couple enters Paris in triumph.

In Cervantes' version, however, Don Quixote intervenes in the story. While watching the marionettes act, he suffers one of his "episodes," and believing what he sees in front of him to be "real," he draws his sword and attempts to save Melisendra and her husband from the Moors. In so doing, he destroys the puppet theater. Later, in a moment of lucidity, Don Quixote realizes what he has done and agrees to reimburse Maese Pedro for the damage he has done to the theater. Interestingly, although Falla's libretto incorporates large sections of Cervantes' story intact, Falla chose to end his piece at the point where Don Quixote destroys the theater, omitting the final scene of restitution. Falla's version thus removes any clear demarcation between Don Quixote's idealistic vision and the "reality" of the puppet

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play. Falla's use of harmony helps to underscore this ambiguity. For example, during the puppet show, Don Quixote interrupts the *trujamán*'s recitation several times and demands that he speak the "truth." When Don Quixote does so, Falla gives him a musical line that is non-modal, consonant, and with straightforward functional harmony, rendering his utterances less ambiguous tonally than those sections before and after his interruptions.



A 1920 lithograph of Falla by Pablo Picasso

Falla included very specific staging directions in the score for this unique theatrical work. On stage, Falla envisioned that small marionettes would enact the story of Melisendra, Don Gayferos, and the Moors, but in a remarkable twist, he also insisted that all the characters on stage watching the puppet show, including Maese Pedro, Don Quixote, and Sancho Panza, be puppets as well. These spectators in the puppet theater were to be life-sized, emphasizing the original novel's play within a play technique. The three voices, those of Don Quixote, Maese Pedro, and the *trujamán*, were to be stationed in the orchestra. Unfortunately, Falla had to modify his original plan because of the difficulty of constructing a double theater at the Princess' salon; nonetheless, his original intention was to emphasize the separation of Cervantes' characters from the audience. As listeners and spectators of *El retablo de Maese Pedro*, we are thrice removed from the action on stage. Falla's staging consequently reflects and perhaps amplifies one of the central themes of Cervantes' work, namely its exploration of the nature of reality and truth.

When the work was first premiered, it was not just the staging that critics so admired, but also Falla's musical treatment of the literary episode. Falla's music was immediately hailed as a great classic, a masterpiece, but more importantly a true homage to Cervantes. In preparing to compose the piece, Falla had immersed himself not only in the music of Cervantes' time (the sixteenth and early seventeenth centuries), but also in the different scale-forms of the Middle Ages. He wished to evoke different periods of music—one reflecting the medieval tale itself and the other reflecting Cervantes' renaissance work—thus mirroring the literary episode's intertwining of the worlds of both Don Quixote and Melisendra. Both styles were seamlessly presented with a unique orchestration employing 20th-century harmonic language.

True to Cervantes' own technique of borrowing material and then parodying it (as shown in his treatment of the Melisendra tale itself), Falla absorbed material then transformed it into an evocation of bygone eras. With the exception of one or two melodies, Falla did not quote the music he studied directly, but rather colored it with his ingenious use of scales and older musical forms usually associated with ancient music.

The opening Sinfonia, for example, is based on traditional Baroque *concerto grosso* principles. Within that form, however, the music often abruptly shifts from C major to other modalities, a very 20th-century technique. Listeners may also notice that when the Sinfonia is interrupted by Maese Pedro's announcement that the play is about to begin, the instruments sound a very dissonant A major against an E-flat major chord, evoking the "wrong note" style of 20th-century Neoclassicism.

Falla also chose, within the context of modern orchestration, to use instruments (such as the harpsichord and the harp-lute) and orchestration that were normally considered to be part of an older sound-realm. For example, in the quiet, plaintive section entitled



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"Melisendra," Falla uses winds and strings in their lowest registers coupled with muted trumpets, a coloristic gem of orchestration; but this contemplative moment is interrupted by the flute using the modern technique of flutter-tongueing.



Archivo Manuel de Falla

A Don Quixote puppet for an early staging of "Master Peter's Puppet Show"

The vocal parts of the work also intertwine modern and traditional styles. In contrast to the relatively straightforward parts for Don Quixote and Maese Pedro, the *trujamán*'s lines evoke an earlier era. That part, written for a boy and usually accompanied by harpsichord, is often monotone and clearly evokes the medieval recitational style of delivery. Moreover, Falla left detailed instructions as to the quality of the voice that was appropriate for the scene. He insisted that the boy's voice be "nasal and rather forced—the voice of a boy shouting in the street, rough in expression and exempt from all lyrical feeling." In this way, Falla attempted to capture the cry of the boys who would recite the news in the town squares of the rural villages in Spain.

Falla's techniques of staging, orchestration, and composition combine to illuminate the most important underlying theme of *Don Quixote* itself, namely, the nature of reality and "truth." *El retablo de Maese Pedro* pays homage to Cervantes' original and also presents a compelling 20th-century perspective of the timeless questions originally presented in the novel.

—Elizabeth Seitz

Text and translation begin on page 31.

Elizabeth Seitz teaches at the Boston Conservatory of Music and for Boston Lyric Opera. She received her doctorate from Boston University in 1995, with a dissertation on the early works of Manuel de Falla and his relationship to the Impressionist movement. Her interests range from Schubert to Tito Puente; she has lectured widely on these and other topics, including MTV as a cultural force in popular music. Ms. Seitz has also taught at Boston University, the New England Conservatory of Music, Tufts University, Brown University, and Washington University.

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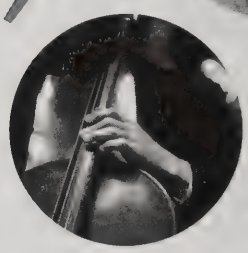
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Manuel de Falla

MASTER PETER'S PUPPET SHOW

The libretto is Falla's own, based on Chapters 25 and 26 of Miguel de Cervantes' *Don Quixote*. At the stable of an inn in La Mancha, on the border of Aragon, Master Peter is about to give a performance of his puppet show. He calls on the spectators to approach. The inhabitants of the inn, including Don Quixote and Sancho Panza, gather to watch the show. The Boy (El Trujamán), who will narrate the story to be enacted by Master Peter's puppets, sets the scene for the tale of the knight Don Gayferos and the princess Melisendra, his beloved wife. Held accountable by the Emperor Charlemagne, Don Gayferos rides to the city of Sansueña to free Melisendra, who is held captive by the Moors. Having rescued her, he rides with her toward Paris, pursued by King Marsilio's soldiers on horseback. Don Quixote becomes increasingly distracted by the events of the story. Ultimately, suffering one of his many hallucinations, he draws his sword and attacks the puppets, intent on saving Don Gayferos and Melisendra from the pursuing Moors, as Master Peter and the other spectators watch, horrified. Having "saved" Don Gayferos and Melisendra, Don Quixote sings the praises of knight errantry.

The Proclamation

Maese Pedro: Vengan, vengan a ver vuesas mercedes el Retablo de la libertad de Melisendra, que es una de las cosas más de ver que hayen el mundo!

Master Peter: Walk up, walk up now, gentlemen, come walk up! Here's the peep-show giving you the life of Melisendra, as good a thing to see as any sight in all this wide world.

Master Peter's Symphony

Maese Pedro: Siéntense todos! Atención, señores, que comienzo.

Master Peter: Silence, I pray you, and attend, señores. Are you ready?

El Trujamán: Esta verdadera historia que acquí vuesas mercedes se representa, es sacada de las Crónicas francescas y de los Romances españolas que andan en boca de las gentes. Trata de la libertad que dió el señor don Gayferos a su esposa Melisendra, que estaba cautiva en España, en poder de moros, en la ciudad de Sansueña.

The Boy: This most true and tragic history, that now is represented unto your worships, hath been taken word for word out of French chronicles, and from the Castilian romances known unto everyone here present. Here is treated of the freedom that Señor Don Gayferos gave his wife, fair Melisendra, whom infidel Moors had led captive to a Spanish prison in Saragossa.

Verán vuesas mercedes cómo está jugando a las tablas don Gayferos, según aquello que se canta: "Jugando está a las tablas don Gayferos, que ya de Melisendra se ha olvidado."

And mark you now, Señores, yonder knight that playeth at chess is Don Gayferos, as the song relates it: "Now gaming doth delight bold Don Gayferos, while peerless Melisendra lies forgotten.

Scene I. The Court of Charlemagne

El Trujamán: Ahora verán vuesas mercedes cómo el Emperador Carlo Magno, padre putativo de la tal Melisendra, mohino de ver el ocio y descuido de su yerno, le sale a reñir, y despues de advertirle del peligro que corría su honra en no procurar la libertad de su esposa, dicen que le dijo: "Harto os he dicho, miradlo!", volviendo las espaldas y dejando despechado a don Gayferos, el cual, impaciente de la cólera, pide apriesa las armas, y a don Roldán su espada Durindana.

The Boy: Now that personage peeping out yonder, with crown and sceptre, is Charlemagne the Emperor, held to be the father of Melisendra, who, grieved to see the sloth and delaying of his son-in-law, came there to chide him. And after he told him many things concerning the loss to his honour and his reputation if he freed not his lady, it is said he told him: "No more I say now; look you to it!" And mark, sir, the Emperor, how he turns his back despising Don Gayferos, who now all enraged at what was said to him, loudly calls for his armour, and would have Roland's sword Durindana to hang beside him.

Please turn the page quietly.

El Trujamán: Ahora veréis a la hermosa Melisendra, que ya vengada del atrevimiento del enamorado moro, se ha puesto a los miradores de la torre y habla con su esposo creyendo que es algún pasajero, según aquello del Romance, que dice: "Caballero, si a Francia ides, por Gayferos preguntade."

Veréis tambien cómo don Gayferos se descubre y qué alegres ademanes hace Melisendra al reconocerle, descolgándose luego del balcón, y cómo don Gayferos ase della, y poniéndola sobre las ancas de su caballo, toma de París la vóa.

The Boy: And here you shall witness how that most fair Melisendra, who now hath been so well revenged on that insolent Moor, doth show herself at a castle window, speaking with her husband, believing him to be some strange traveller, as the ballad relates: "Traveller, traveller, posting to Paris, ask how goes it with Gayferos."

And now behold how brave Don Gayferos is discovered, and how by her demeanour Melisendra recognises him; and again, see her leap from her window straight into the arms of Don Gayferos, who sets her astride his horse and posts to Paris.

The Escape

El Trujamán *que desde este momento no abandona más la escena*: Váis en paz, oh par sin par de verdaderos amantes; lleguéis a in salvamento a vuestra patria; los ojos de vuestros amigos y parientes os vean gozar en paz tranquila los días (que los de Nestor sean) que os quedan de la vida!

The Boy *who from this time onwards does not leave the stage*: Go in peace, O matchless pair, truest among all true lovers; in safety now arrive in your own country. May good fortune prosper your adventure, and may kindred and friends see how you shall enjoy the rest of your lifetime – a lifetime as long as Nestor's!

Maese Pedro *asomando la cabeza por debajo del retablo*: i Llaneza, muchacho, no te encumbres, que todo afectación es mala!

Master Peter *his head appearing from under the puppet-show*: My boy, use plainness, not embroidery, for all such affectation is scurvy!

El Trujamán: Miren vuesas mercedes cómo el Rey Marsilio, enterado de la fuga de Melisendra, manda tocar al arma, y con qué priesa, que la ciudad se hunde con el son de las campanas, que en todas las torres de las mezquitas suenan.

The Boy: Now behold how King Marsilius, informed of the escape of Melisendra, causes the alarm to be sounded, and how the city seems to shake with the noise of church bells from the mosques and minarets.

Don Quijote *saltando de su sitio con visible indignación*: ¡Eso no, que es un gran disparate, porque entre moros no se usan campanas, sino atabales y dulzainas!

Maese Pedro *sacando de nuevo la cabeza*: No mire vuesa merced en niñerías, señor don Quijote. ¿No se respresentan case de ordinario mil comedias llenas de mil disparates, y con todo eso siguen felicísimamente su carrera, y hasta se escuchan con admiración?

Don Quixote *springing up, with indignation*: There you're wrong, and your bells most improper, for among Moors is no ringing of bells, but beating of drums and squealing of hautboys!

Master Peter *his head appearing*: Pray stand you not so strictly upon trifles, señor Don Quixote, or we shall never please you. Have you never seen comedies and tragedies presented full of absurdities and follies? Yet in spite of that they command success and admiration.

Don Quijote: Así es la verdad.

Maese Pedro: Prosigue, muchacho.

Don Quixote: Yes, that is true.

Master Peter: Go on with your story, boy.

El Trujamán: Miren cuántay cuán lucida caballoría sale de la ciudad en seguimiento de los dos católicos amantes. ¡Cuántas dulzainas que tocan, cuántas trompetas que seunan, cuántos atabales y atambores que retumban!

Témome que los dos han de alcanzar y los han de volver atados a la cola de su mismo caballo!

The Boy: Look what a gallant squadron of horsemen leave the city to pursue the two Christian lovers. Hark to the squealing of hautboys, the blasts of trumpets, the beating of countless drums!

How I fear the Moors will overtake them and carry them back, both fastened to the tail of the same horse!

Finale

Don Quijote *poniéndose de un brinco junto al retablo y desenvainando la espada*: ¡Detenéos, mal nacida canalla, no lo sigáis ni persigáis; si no conmigo sois en la batalla! ¡Non fuyades, cobardes, malandrines y viles criaturas, que un solo caballero es el que os acomete!

Maese Pedro: ¡Deténgase, deténgase vuesa merced, mi señor don Quijote; mire que me destruye toda mi hacienda!

Don Quijote: ¡Oh bellaco villano, mal mirado atrevido y deslenguado!

Maese Pedro: ¡Desgraciado de mí!

Don Quijote: ¡Y vos otros, valeroso don Gayferos, fermosa y alta señora Melisendra, ya la soberbia de vuestros perseguidores yace por el suelo, derribada por este mi fuerte brazo; y porque no penéis por saber el nombre de vuestro libertador, sabed que yo me llamo don Quijote, caballero y cautivo de la sin par y hermosa Dulcinea!

Maese Pedro: ¡Pecador de mí!

Don Quijote *absorto, con la mirada en alto*: Oh Dulcinea, señora de mi alma; día de mi noche, gloria de mis penas . . .

Maese Pedro: ¡Desventurado!

Don Quijote: . . . norte de mis camino . . .

Maese Pedro: ¡Desdichado del padre que me engendró!

Don Quijote: . . . dulce prenda y estrella de mi ventura.

Maese Pedro: Cuitado de mí!

Don Quijote *despertando bruscamente de su éxtasis y dirigiéndose a todos los presentes*: Oh vos otros, valerosa compañia; caballeros y escuderos, pasajeros y viandantes, gentes de a pié y a caballo. ¿ Miren si no me hallara aquí presente, qué fuera del buen don Gayferos y de la fermosa Melisendra? Quisiera yo tener aquí delante aquellos que no creen de cuanto provecho sean los caballeros andantes!

Dichosa edad y siglos dichosos aquellos que vieron las fazañas valiente Amadis, del estorzado Felixmarte de Hircania, del atrevido Tirante el Blanco; del invencible don Belianis de Grecia; con toda la caterva de innumerables caballeros, que con sus desafios, amores y batallas, llenaron el libro de la Fama!

Maese Pedro: ¡Santa Maria!

Don Quijote: En resolución: ¡Viva, viva la andante cabellería sobre todas las cosas que hoy viven en la tierra!

Don Quixote *leaping up to the puppet-show and drawing his sword*: Stop, misbegotten scoundrels! Dare not to follow nor try to catch them, or you first must fight with me! So you run, cowards, deserters and vile creatures, for I am one against many!

Master Peter: Stay your hand, sir, señor Don Quixote! Look how he spoils my business and hath undone me!

Don Quixote: O you pestilent fellow, impertinent pettifogging rascal!

Master Peter: I'm disgraced!

Don Quixote: And you others – valiant Don Gayferos, most fair and fortunate lady Melisendra – see now the proud might of your unholy pursuers cast down and broken through the prowess of my goodly right arm, and that you be not ignorant of the title of your liberator, know then that I am called Don Quixote, knight and captive of the peerless Dulcinea!

Master Peter: Mercy on me!

Don Quixote *gazing upwards, with a rapt expression*: O Dulcinea, lady of my soul, light of my darkness, salve of my sufferings . . .

Master Peter: My luck's against me!

Don Quixote: . . . lodestar of my journeyings . . .

Master Peter: To think my father got me for this!

Don Quixote: . . . fairest guerdon and goal of all my ventures!

Master Peter: Wretched am I!

Don Quixote *waking suddenly from his reverie, and addressing himself to all present*: All you present, valiant company, knights and squires, travellers and wayfarers, horsemen or footmen, give ear now: Had I not been present, what would have become of the good Don Gayferos and the peerless Melisendra? Would I might have all those here, if any there be who doubt the benefit of knights errant!

Happy times and fortunate ages were those, that saw the deeds and daring of bold Amadis, the giant strength of Felixmarte of Hircania, with that most valient Tirante, the white knight, the invincible Belianis of Greece, with all the mighty company of numberless knights, who by their challenges, loves and battles, have written their glory in the Book of Fame!

Master Peter: Santa Maria!

Don Quixote: A toast: Long live knight errantry above all professions that are in the world!

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Richard Strauss
Don Quixote, Fantastic Variations on a theme of knightly character, Opus 35



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He composed Don Quixote *in 1897, completing it in December of that year. The score is dedicated to Joseph Dupont. It was first performed on March 8, 1898, from manuscript, by the Gürzenische Städtische Orchester of Cologne under Franz Wüllner. Theodore Thomas led the Chicago Symphony in the American premiere on January 7, 1899. Boston Symphony audiences first heard* Don Quixote *on February 12 and 13, 1904; Wilhelm Gericke conducted, with BSO principals Rudolf Krasselt, cello, and Max Zach, viola. The composer himself led a special performance on April 19 that same year with the same soloists. The cello soloists in Boston Symphony performances have also included Heinrich Warnke (with Max Fiedler and Karl Muck conducting); Jean Bedetti (with Pierre Monteux, Serge Koussevitzky, and Richard Burgin); Gregor Piatigorsky (with Koussevitzky, Burgin, and Charles Munch); Samuel Mayes (with Burgin, Monteux, Erich Leinsdorf, and William Steinberg); Jules Eskin (with Jorge Mester, Steinberg, Seiji Ozawa, and Klaus Tennstedt); Yo-Yo Ma (on numerous occasions with Seiji Ozawa, first at Tanglewood in August 1984 with violist Burton Fine, and also including the most recent subscription performances in February 2001 with violist Steven Ansell, as well as performances on tour in Berlin and Amsterdam in September 1984; Symphony Hall and Carnegie Hall performances in October 1984; and a 1999 Tanglewood performance with guest violist Yuri Bashmet, the Tanglewood Music Center Orchestra, and the Gustav Mahler Jugendorchester as part of that summer's Leonard Bernstein Memorial Concert); Janos Starker (with Erich Leinsdorf and violist Burton Fine in January 1992); and Mstislav Rostropovich (with Ozawa and violist Burton Fine in February/March 1987 as part of Rostropovich's 60th-birthday concerts here; then in the Finale by itself, with Ozawa and the BSO in the orchestra's gala August 1988 Tanglewood concert celebrating Leonard Bernstein's seventieth birthday; then in subscription concerts in April 1997 marking the cellist's seventieth birthday; and most recently in the most recent Tanglewood performance, on Opening Night, July 6, of the BSO's 2001 Tanglewood season). Besides those mentioned above, the violists in BSO performances have also included Emil Férir, Georges Fourel, Jean Lefranc, and Joseph de Pasquale. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, timpani, snare drum, bass drum, cymbals, triangle, tambourine, wind machine, harp, and a large component of strings specified by the composer as sixteen first violins, sixteen second violins, twelve violas, ten cellos, and eight double basses.*

Don Quixote came during a short but rich period of Strauss's life when he was serving as first conductor in his native Munich. He had just completed *Also sprach Zarathustra* and turned with enthusiasm to the much smaller medium of the song and the *a cappella* chorus. Capping his output during this period, shortly before he left Munich to be Weingartner's successor at the Royal Opera of Berlin, was a new tone poem based on the character of Cervantes' immortal knight and his equally memorable squire.

Actually Strauss himself avoided calling this work a "symphonic poem," but referred rather to its strictly maintained structure as a set of variations with the whimsical title "Fantastic variations on a theme of knightly character." This description prepares us for the theme-and-variations organization of the score while at the same time warning

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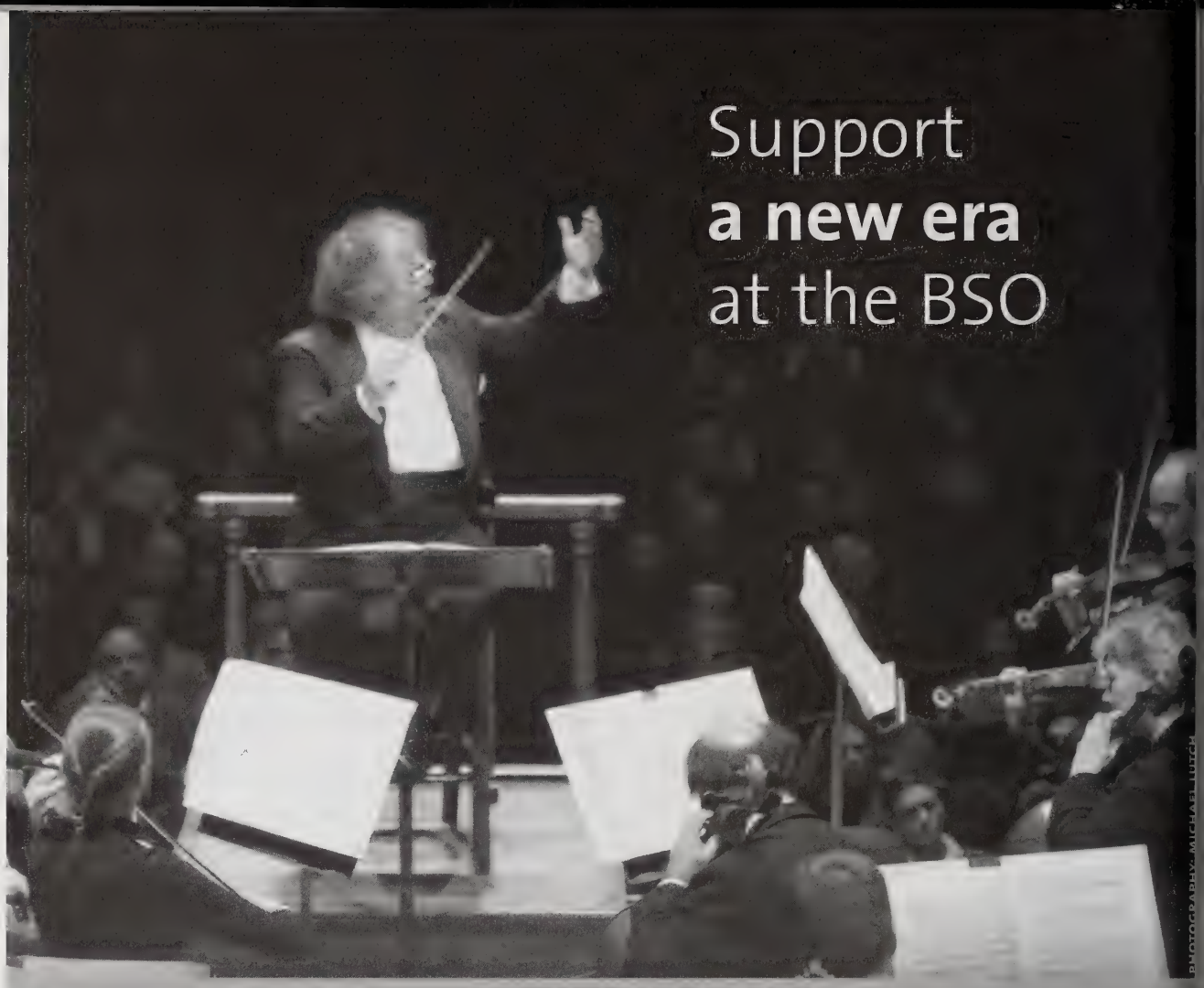
us that *Don Quixote* is not to be a "classical" variation set such as, say, Brahms's Variations on a Theme by Haydn. In that glorious work, each variation retains quite strictly the shape of the original theme—its phrase structure and harmonic outlines as well as some sense of the melodic structure—while the composer finds ways of introducing new treatments of its fundamental musical ideas. In *Don Quixote*, on the other hand, the word "fantastic" in the subtitle implies what we might call "character variations" as opposed to "formal variations." That is to say, in each variation, Strauss uses any or all of the basic thematic ideas in a more or less free composition, varying each according to the expressive needs of the given movement. The themes may change character through changes of orchestration, melodic shape, or harmony according to the mood that is to be conveyed in each case. But each variation need not reiterate the overall shape presented at the original statement of the theme. This treatment of his material, which Strauss employs in his more overtly "symphonic" tone poems as well, is derived from the Wagnerian *Leitmotiv* system in both aesthetic and technique. He often combines the various themes contrapuntally into passages of lavish intricacy; *Don Quixote* includes some of Strauss's most complex writing, and the score was no doubt the despair of the composer's father.*

Strauss chose to highlight two soloists from the orchestra—cello and viola—to characterize the lanky visionary knight and his plump, down-to-earth companion, but the relationship betwen instruments and characters is not a simple one. The solo cello certainly stands for Don Quixote, although a solo violin frequently functions as a kind of co-principal; the solo viola represents Sancho Panza, but shares that responsibility with the tenor tuba and bass clarinet. Thus, *Don Quixote* is not really a cello concerto (or, for that matter, a double concerto for cello and viola). When Strauss wrote it, he certainly intended the cello part to be played by the orchestra's principal cellist seated in his normal place in the orchestra.† But the cello part in particular is so difficult and so spectacular that over the years it has served as a vehicle for virtuoso cellists who perform it as if it were the Dvořák concerto, with the soloist seated in the center, separated from the rest of the ensemble. Although that was not Strauss's original intention, he himself conducted *Don Quixote* many times in that arrangement (in which the soloist does not play during the orchestral tutti passages), so it must be accepted as having his approval. But the elaborate subdivision of the cello section, including the soloist as part of the group, is a strong argument in favor of the original plan.

Introduction: *Mässiges Zeitmass* (*Moderato*). The score opens with a musical picture of a certain elderly gentleman of La Mancha engrossed in the reading of his enormous library of romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. We hear in rapid succession three thematic ideas that will, in one form or another, depict this gentleman's further adventures: at the outset flutes and oboes introduce a phrase in D major that Strauss marks "*ritterlich und galant*" ("in a knightly and gallant manner"); this is followed by a figure climbing upward in the strings and

*Franz Strauss, one of the finest horn players of the late nineteenth century, was nonetheless a musical reactionary. He often had to play for Wagner, whose music he hated and with whom he had violent arguments. (When the word came, during an orchestral rehearsal in 1883, that Wagner had died in Venice, Franz Strauss was the only member of the orchestra who flatly refused to stand in a minute of silent homage to the departed composer.) He gave his son Richard a firm classical grounding in musical principles, something that Richard deeply appreciated, although he almost never paid attention to his father's basic advice when it came to composing: "Keep it simple!"

†This is evident from a glance at the full score, where Strauss has carefully and considerately indicated what the second cellist at the first desk is to do whenever the soloist is playing: in some passages to remain silent, in others to play with the musicians at the second desk, in still others to play a solo part of his own. None of these instructions would be necessary if it were assumed that the solo cellist was essentially a player outside the body of the orchestra.



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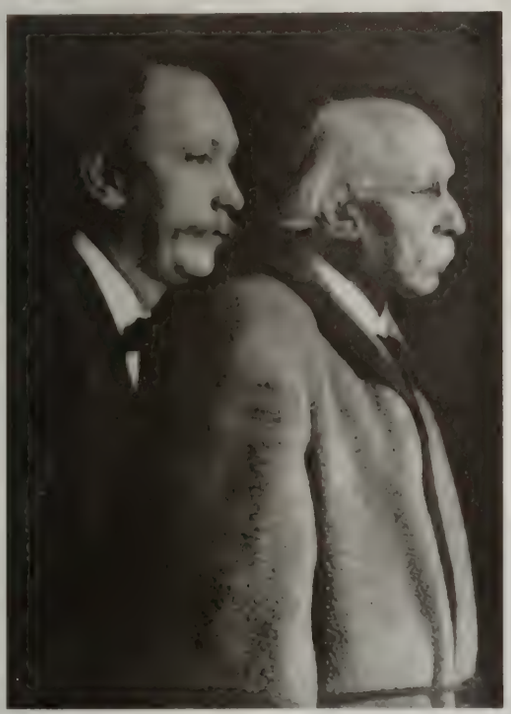


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then descending with courtly grace; then a rapid little arpeggio on the clarinet leads to a slightly bizarre cadential theme. Though the fact of the major mode suggests our hero is still in his right mind, the little harmonic side-slips so characteristic of Strauss hint that his hold on reality is perhaps tenuous at best. The orchestral cellos sing a more lyrical version of the first theme before the solo oboe introduces us to the feminine ideal of our knight-to-be. He thinks of his Dulcinea, he imagines himself springing to her defense (both themes in counterpoint), and his imagination begins to carry him progressively farther and farther away from the world of reality. Finally something snaps; triple-*forte* dissonant chords in the full orchestra indicate that he has gone mad. At this moment Strauss brings in the solo cello to present the actual theme.



Richard Strauss and his father, Franz

Theme: *Mässig* (*Moderato*), the first part of which is labeled "The Knight of the Doleful Countenance." Our knight appears in D minor with solo cello and solo viola beginning their frequent partnership by reintroducing, now in the minor mode, the themes first heard at the outset. This is followed by a new section, a countersubject, labeled "Sancho Panza." Bass clarinet and tenor tuba first introduce a little self-satisfied figure before the chattering solo viola takes off with a nearly endless string of commentary. And since most of what Sancho says consists of solemn commonplaces, the viola makes a series of statements each more vacuous musically than the last.

Variation I: *Gemächlich* (*Comodo*). Based on chapter eight of Cervantes' Book I, this is the famous story of the windmills. Knight and squire set forth (their themes in solo cello and bass clarinet respectively), and Don Quixote thinks now and then of Dulcinea, until he is brought to a halt by the sight of "giants," which, of course, Sancho recognizes as windmills. The huge vanes move slowly and steadily around, imperturbable. The Don races at them headlong and is tumbled to the ground. The cellist presents a fragment—in shreds!—of his chivalric theme, followed by a lamentation addressed to his fair lady before the cadence figure leads us straight into

Variation II: *Kriegerisch* (*Warlike*). In chapter eighteen of the First Book, Don Quixote sees two clouds of dust in the distance and claims they are rival armies about to do battle. He promptly decides to offer his services to the weaker side and declares that he will attack the host of the great Emperor Alifanfaron. In vain does Sancho point out that he sees nothing but a flock of sheep. We can hear the sheep bleating in one of the most extraordinary examples of musical onomatopoeia ever composed, and the pipes of the shepherds follow close behind. But Don Quixote, in his most heroic and warlike D major, attacks and routs the foe. (In the book, Cervantes has the hapless Don attacked in his turn by the angry shepherd, who throws rocks at him and knocks out his teeth, but Strauss decided, for musical reasons, to let Don Quixote have at least one successful adventure.)

Variation III: *Mässiges Zeitmass* (*Moderato*). This variation is referred to as the "Dialogues of Knight and Squire"; it brings together in musical guise the many endless debates between the Don and Sancho. The former expounds his visions, which the latter, no matter how hard he tries, is unable to appreciate fully. In fact he gets so carried away in his chattering attempts to talk reason into his master that the Don finally hushes him with a violent gesture. Then in a radiant pendant to their conversation (*Viel lang-*

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samer—Much slower), the knight tells of his visions and dreams. This passage, in a rich F-sharp major, is filled with all the warmth and tender lyricism of Strauss at his best. The passion is virtually Wagnerian. As he finishes his peroration, Sancho (bass clarinet) begins to insert his usual objections, but the Don turns on him furiously (violins) and the discussion is ended, Don Quixote rushing off into

Variation IV: *Etwas breiter* (*Somewhat broader*). In the last chapter of part I of the book, Don Quixote observes a procession of penitents carrying a sacred image of the Madonna in a petition for rain. He attacks the group with the intention of saving what he sees as a kidnapped maiden. Bassoons and brass sing out a liturgical theme as the procession comes into view. Don Quixote's increasing interest is indicated in a little figure in the clarinets and oboes before he rushes into battle on his steed Rocinante. The combat is brief and inglorious. Within three measures he is sprawled on the ground (a sustained low D in the strings depicts him lying motionless while the procession draws on). Sancho fears at first that his master has died and begins to lament, but the Don rises with difficulty (solo cello). Sancho chortles with glee (bass clarinet and tenor tuba), then promptly goes to sleep. This allows Strauss to back up in the story for

Variation V: *Sehr langsam* (*Very slowly*). "The Knight's Vigil" comes from the third chapter of Book I and takes place before Sancho himself is on the scene. In the novel, the story is filled with ludicrous incidents as Don Quixote places his armor in the watering trough of an inn, there to watch over it throughout the hours of darkness until he should be dubbed a knight at dawn (he uses the watering trough in the courtyard because the inn—a "castle" to his bemused wits—has no chapel). After he has started fights with two sets of muleteers, who have moved his armor out of the trough in order to water their animals, the innkeeper persuades him that he has watched over his armor long enough according to the rules of knighthood. Strauss chooses to omit any attempt at storytelling here; instead this delicate variation deals rather with the knight's state of mind. A few fragments of one of his themes (on the solo cello) intertwines with that of his beloved Dulcinea. This in turn leads us on to

Variation VI: *Schnell* (*Fast*). In the tenth chapter of Book II of the novel, Don Quixote orders Sancho to find his Dulcinea for him and try to persuade her to receive the homage of the knight. By this time Sancho is beginning to understand his master's personality more fully. Since he has no idea what Dulcinea looks like or where she lives (and fears that he may be attacked and beaten if he should try to discover her in earnest), he points out to the Don three girls riding on donkeys and insists that they are the Lady Dulcinea and two attendants. The fact that the Don cannot quite see it Sancho's way

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Perhaps it takes difficulties and challenges for us to understand how important it is to resist the loss of community in contemporary culture. Recent studies argue that Western societies have experienced a noticeable decrease in social capital or social connectedness over the past few decades. Suburban sprawl, busy parents, and the scatter of extended families have reduced the time we spend together and imperiled our collective strength.

And now researchers tell us that the rise in social disconnectedness parallels the rise in children's anxiety. How could it be otherwise? When our communities weaken, the individuals in them first become distrustful, then anxious. Young people need sustained, healthy interactions in order to learn how to trust themselves and others.

Adding to the rise in anxiety is girls' awareness that we expect more of them than ever before. In *The Hurried Child,* David Elkind says that today's youngsters are the "unwilling, unintended victims [of] constantly rising expectations." As a result-oriented society, we are fixated on high growth rate and strong performance as we try to compensate for the fractures in our collective life. These goals may be perfect for the GNP, but they are not sufficient for adolescents trying to become effective and balanced adults.

We are all familiar with the demands placed on young people. We expect high achievement, high test scores, admission to elite colleges, and early steps toward a brilliant career. At one time, the important challenges of school were tempered by the warmth of family and the relaxation of unscheduled time with friends. Now, every minute not in school is scheduled. The bewildering changes in our society leave us with kids who sometimes seem to be drowning in a sea of adult requirements.

Even without the added pressure from this culture, adolescence is an uneasy time. Think of what a girl will accomplish between the ages of fourteen and eighteen. She must establish an identity, become independent from parents, learn about relationships, clarify ethical positions, grow physically, overcome awkwardness, deal with peer pressure, and maneuver through the social land mines, confronting sex, drugs, and our media-fired culture. Then, of course, she's expected to excel in Biology, Calculus, and U.S. Government and compete in team sports. Add onto that list getting into her first-choice college and keeping her room clean, and we will acknowledge that there is a lot to be uneasy about.

But a girl should not have to absorb all of the worries of the adult world just to grow up. She should not have to experience life as an unrelenting test in order to achieve. A strong community guided by wise and caring adults will empower her genius. It will let her know that she is not the only person who has ever encountered difficulty and frustration. It will connect her to others who have met serious challenges and accomplished great works. She will learn to trust the sufficiency of her person, and she will develop a purpose that is greater than herself. Instead of feeling small and anxious, she will be expansive and confident. She will relax and work from inside herself. She will do everything she needs to do and more.

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is easily explained—they are under an enchantment (just as the Don had insisted the giants were, when they suddenly changed into windmills). Strauss's treatment of this is a masterpiece of musical humor. The jaunty tune in the oboes conjures up the hearty country wench who reeks of garlic. The Don attempts to address her in his most courtly manner. Even Sancho plays up to the game (solo viola), attempting to persuade her that she is the fair and pure Dulcinea. The girls ride away as fast as they can, leaving Don Quixote in utter confusion behind them.

Variation VII: *Ein wenig ruhiger als vorher* (*A little calmer than the preceding*). Here Strauss provides us with a virtuoso exercise in orchestration which is almost a parody of Wagner's "Ride of the Valkyries." The narrative elements are totally omitted from this variation for the sake of the one musical image. In chapter forty-one of Book II, Don Quixote and Sancho allow themselves to be blindfolded and put on a wooden horse which will, they are told, fly through the air to a lady in great distress. Once they are mounted, the courtiers operate large bellows to give them the impression of the wind whistling past them, though the horse never leaves the ground. The complicated background of the story cannot be told in a symphonic poem, but the "flight" of the horse makes for a perfect musical description. Fanfares on the horns, soaring figures in the strings, chromatic flutter-tonguing in the flutes, rhythmic ostinatos, even the actual presence of a wind machine in the orchestra ("preferably out of sight," the composer noted)—all these things suggest the breathtaking sky ride of Wotan's daughters in the last act of *Die Walküre*, but with one important difference: Don Quixote's horse never leaves the ground, as indicated by the unchanging, earthbound, pedal-point D in the bass instruments of the orchestra!

Variation VIII: *Gemächlich* (*Comodo*). This variation is a journey by boat and is filled with the flowing water music that again suggests almost a Wagner parody—the opening scene of *Rheingold*? In chapter twenty-nine of Book II, Don Quixote finds a boat at a stream and insists that he is meant to embark on a journey—without oars—to find adventure downstream. In fact, the boat is crushed by some great mill wheels, and the occupants only manage to be saved by some helpful millers. The Don's themes are converted here into a gently rolling 6/8 time that lulls its way along. But as they near the mill wheels, things begin to happen faster and faster. The boat capsizes, and the two passengers are pulled to shore, where they stand dripping wet. The final cadence figure of the variation is here turned into a prayer of thanks for their rescue.

Variation IX: *Schnell and stürmisch* (*Fast and stormy*). Strauss backs up to the eighth chapter of Book I for this brief variation. After his misadventure with the windmill, Don



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Quixote encounters two Benedictine monks mounted on mules. He takes them (from their black robes) to be magicians and easily puts them to rout. After a vigorous statement of the Don's themes, there is a lengthy mock-religious dialogue for the two monks (bassoons) before the Don's theme drives them away.

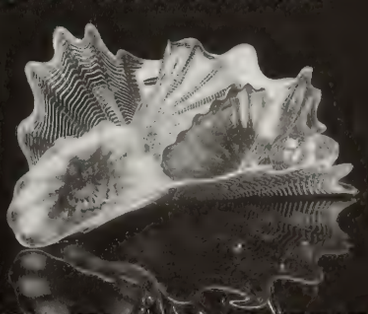
Variation X: *Viel breiter* (*Much broader*). The last variation takes the tale from the sixty-fourth chapter of Book II. A gentleman from Don Quixote's own village, Samson Carasco, who is concerned about the old man's condition, shows up as the Knight of the White Moon, defeats the Don in battle, and exacts a promise that he will refrain from knight-errantry for twelve months. The battle is an uneven one (strings against all the brass and woodwinds), but it has its intended effect, and in a long transition, Don Quixote makes his journey home. The pedal point in the bass and the drumbeats that mark his homeward way are effective and moving, building to the climactic dissonant chord that had marked the onset of his insanity in the Introduction. Now the clouds begin to clear away. He thinks briefly of becoming a shepherd, a vision in which Sancho has a part to play, too. A radiant A major chord—the dominant of the home key of D—leads directly to the

Finale: *Sehr ruhig* (*Very calm*). Here a warm new version of Don Quixote's basic theme (solo cello), once again clear in his mind, leads gradually to the onset of death pangs. The cello recalls all of the principal ideas associated with the Don before the actual moment of death, after which the orchestra can add only its quiet *requiescat*.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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The easiest place to begin reading about Manuel de Falla is Carol A. Hess's article in The New Grove Dictionary of Music and Musicians (2001). The somewhat shorter entry in the 1980 edition of Grove is by Enrique Franco, author of the 1976 Spanish-language biography *Manuel de Falla y su obra* (Madrid). Hess is also the author of *Manuel de Falla and Modernism in Spain, 1898-1936* (University of Chicago Press) and, most recently, *Sacred Passions: The Life and Music of Manuel de Falla* (Oxford University Press, 2004). Nancy Lee Harper's *Manuel de Falla* is both a biography and a guide to the literature on the composer (Greenwood reprint). There have been several recordings of *Master Peter's Puppet Show*. Conductor Robert Ziegler's with the Matrix Ensemble and vocal soloists (ASV) and Josep Pons's with the Orquestra de Cambra Teatre Lliure de Barcelona and vocal soloists (harmonia mundi), both issued in 1991, are not currently listed. A 1994 recording with Eduardo Mata conducting the Solistas Ensemble de México chamber orchestra and vocal soloists is included in a three-disc set entitled "De Falla Orchestral Works" (Brilliant Classics, a British label, not widely distributed in the United States, devoted to reissuing older material); this same recording was previously issued on the Dorian label. What looks to be the most recent recording, from 1997, has conductor Maurizio Dini-Ciacci leading I Cameristi del Teatro alla Scala and soloists (budget-priced Naxos).

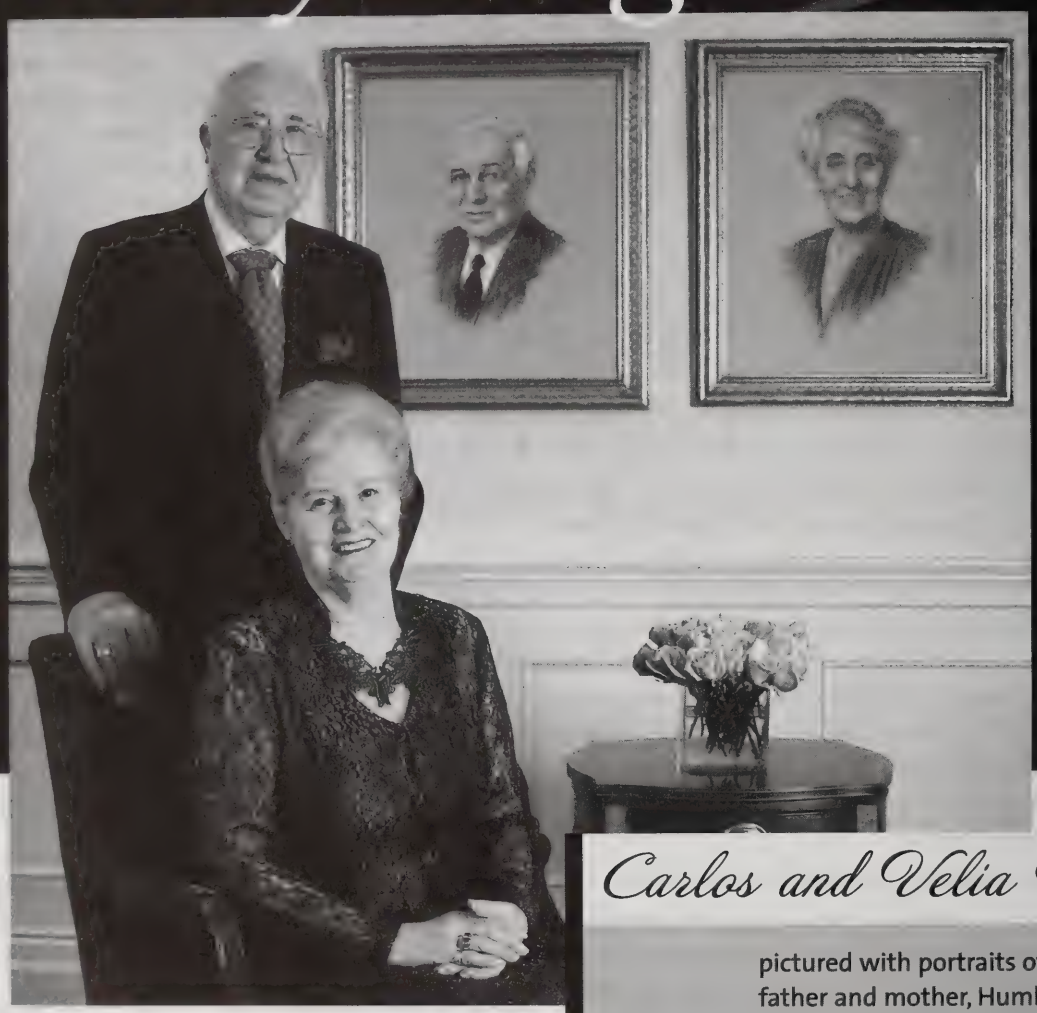
Relatively recent additions to the Strauss bibliography include Tim Ashley's *Richard Strauss* in the well-illustrated series "20th-Century Composers" (Phaidon paperback); *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback), and *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press), by Michael Kennedy, who also wrote *Richard Strauss* in the Master Musicians series (Oxford paperback) and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Strauss entry in the revised edition (2001) of The New Grove is by Bryan Gilliam. The biggest biography of Richard Strauss is still Norman Del Mar's three-volume work, which gives equal space to the composer's life and music (Cornell University paperback); *Don Quixote* is given detailed consideration in Volume I.

Steven Isserlis, this week's soloist, has recorded *Don Quixote* with the Bavarian Radio Symphony Orchestra conducted by Lorin Maazel (RCA). The Boston Symphony Orchestra under Seiji Ozawa's direction recorded *Don Quixote* in 1984 with Yo-Yo Ma (Sony Classical). Other noteworthy recordings include Rudolf Kempe's with cellist Paul Tortelier and the Dresden State Orchestra (EMI), George Szell's with Pierre Fournier and the Cleveland Orchestra (CBS/Sony), Mstislav Rostropovich's with Herbert von Karajan and the Berlin Philharmonic (EMI), and Fritz Reiner's with Antonio Janigro and the Chicago Symphony Orchestra (RCA). Strauss's own recording, from 1933 with the Berlin Staatskapelle and cellist Enrico Mainardi, has appeared on a number of CD labels, including Deutsche Grammophon. The conductor Clemens Krauss, who worked closely with Strauss and led the premieres of several of his operas, recorded many of the tone poems for Decca with the Vienna Philharmonic in the 1950s; his 1953 recording of *Don Quixote* with cellist Pierre Fournier has been reissued on compact disc (Testament, with *Till Eulenspiegel* and *Don Juan*). Arturo Toscanini's NBC Symphony recording with cellist Frank Miller is drawn from a 1953 radio broadcast (RCA Victor Gold Seal, with *Death and Transfiguration*). An earlier, 1938 Toscanini/NBC Symphony broadcast with cellist Emanuel Feuermann is also available (Music & Arts and Guild).

—Marc Mandel

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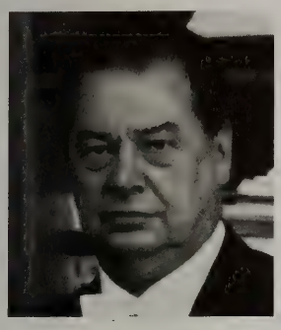
Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

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Rafael Frühbeck de Burgos



Rafael Frühbeck de Burgos was born in Burgos in 1933. He studied violin, piano, theory, and composition at the conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude* and earned the Richard Strauss Prize. He has held conducting posts with the Bilbao Orchestra, the Madrid National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Madrid National Orchestra. He was chief guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, and was named honorary conductor of the latter in 1991. He was also chief conductor of the Vienna Symphony Orchestra, general music director of the Deutsche Oper Berlin, and permanent conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino. Since his debut with the Philadelphia Orchestra, he has conducted all of the major American orchestras. He is a regular guest conductor of the Berlin Philharmonic, the Munich Philharmonic, and the Hamburg Philharmonic, as well as various German Radio orchestras, the Gewandhaus Orchestra of Leipzig, and the five major London orchestras. He conducts frequently in Italy, Switzerland, France, Sweden, Norway, Denmark, and Finland, also conducts the Israel Philharmonic and the major Japanese orchestras, and has led more than 100 symphony orchestras worldwide. He has toured extensively with the London Philharmonic, the London Symphony, the Spanish National Orchestra, and the Stockholm Radio Symphony Orchestra. His discography includes more than 100 albums with EMI, Decca, Spanish Columbia, Deutsche Grammophon, Orfeo, Nimbus, and Collins

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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Classics. His recordings of Mendelssohn's *Elijah* and *Paulus* and the complete works of Manuel de Falla are considered classics. Among Rafael Frühbeck de Burgos's numerous honors are the Grand Cross of Civil Merit and the 'Encomienda de la Orden de Alfonso X el Sabio, the Gold Medal of the City of Vienna, the Gold Medal of Merit from the Austrian Republic, and the Gold Medal from the Gustav Mahler International Society in Vienna, to name but a few. Since 1975 he has been a Numerary Member of the Royal Academy of Fine Arts of San Fernando in Madrid. Apart from his regular concerts with the Torino RAI Orchestra, future commitments include the orchestras of Pittsburgh, Montreal, New York, Paris, London's Philharmonia, the London Symphony, and the Orchestra of La Scala in Milan. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and at Tanglewood. Following this month's all-Brahms and Falla/Strauss programs, he returns to close the BSO's subscription season with music of Beethoven and Respighi in May.

Steven Isserlis



Acclaimed British-born cellist Steven Isserlis is equally at home in chamber music or in recital, searching historical archives, and performing as soloist with the world's great orchestras, collaborating with such conductors as Ashkenazy, Harding, Oramo, Sir Colin Davis, Hogwood, Herreweghe, Koopman, and Eschenbach. His interest in period instruments has led to performances with original-instrument orchestras including the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, and l'Orchestre des Champs-Elysées. This season Mr. Isserlis performs with the Dallas, Toronto, Boston, and Cincinnati symphony orchestras, tours in recital with Stephen Hough, and performs the cycle of Beethoven's cello-and-piano works with Robert Levin in Boston. In Europe he appears with the Leipzig Gewandhaus, Frankfurt Radio, Russian National, and Philharmonia orchestras, as well as on tour in Germany and the U.K. with the Orchestra of the Age of Enlightenment under Mark Elder. Known for his innovative and imaginative chamber music projects, Steven Isserlis performs with such colleagues as Joshua Bell, Pamela Frank, Tabea Zimmermann, and Mikhail Pletnev. A keen exponent of contemporary music, he has collaborated with Sir John Tavener, David Matthews, and Carl Vine. Recent additions to his award-winning discography include Strauss's *Don Quixote* with the Bayerische Rundfunk Symphony Orchestra, and Rachmaninoff and Franck sonatas with Stephen Hough. Mr. Isserlis is a regular contributor to leading newspapers and journals. His children's history of the lives of six great composers,

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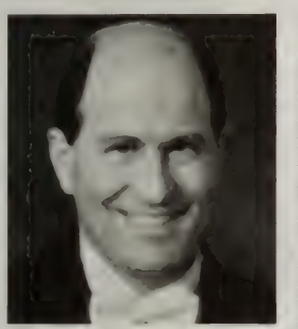
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Why Beethoven Threw the Stew, was published by Faber & Faber. A second book will be published in early 2006. Steven Isserlis is artistic director of the international master class and chamber music forum IMS Prussia Cove and regularly teaches in the United States, Europe, and Australia. He has edited and arranged several works for Faber Music and for the internet publisher sheetmusicnow.com and is president of the New York-based charity Music for All Seasons. Awarded a CBE in 1998 and an honorary member of the Royal Academy of Music, he has been recognized with numerous other awards and honors. Mr. Isserlis plays the Feuermann Stradivarius of 1730, kindly loaned by the Nippon Music Foundation of Japan. More information about Steven Isserlis can be found at his website, www.stevenisserlis.com. Steven Isserlis made his BSO debut at Tanglewood in August 1990 and returned to Tanglewood in August 1996. His only other appearances with the orchestra were for his February 2002 subscription series debut performing Haydn's C major cello concerto.

Steven Ansell



BSO principal viola Steven Ansell joined the Boston Symphony Orchestra as its principal violist in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, Mr. Ansell also remains a member of the acclaimed Muir String Quartet, which he co-founded twenty-three years ago, and with which he has toured extensively throughout the world. In 1995, the Muir Quartet won a Grammy Award. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Snowbird festivals. Mr. Ansell is currently a professor of music at Boston University School for the Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. He has appeared as soloist with the Boston Symphony on several occasions, most recently in performances of Berlioz's *Harold in Italy* conducted by Emmanuel Krivine in the fall of 2003.

Awet Andemicael



Making her Boston Symphony Orchestra debut at these concerts, soprano Awet Andemicael was recently named a San Diego District winner and a Western Regional finalist of the Metropolitan Opera National Council auditions. She made her European debut this past summer, as Clara in *Porgy and Bess* with the Kammeroper Schloss Rheinsberg. Other recent engagements include Adele in *Die Fledermaus* at San Diego Lyric Opera, El Trujamán in Falla's *Master Peter's Puppet Show* with the Brooklyn Philharmonic, a school tour with Los Angeles Opera as Ashley in *The Letter*, and Rosina in *The Barber of Seville* with the Opera Company of Brooklyn. This season's engagements include appearances as the Sandman and Dew Fairy in *Hansel and Gretel* with the Hat City Music Theater as well as a recital of songs by Libby Larsen and Vernon Duke sponsored by Joy in Singing. Future seasons will include *Messiah* with the Handel & Haydn Society led by Grant Llewellyn and Falla's *Master Peter's Puppet Show* in New York, Washington, D.C., and Connecticut. Ms. Andemicael was a principal artist with Los Angeles Opera's In-School Opera program for four seasons. Concert appearances in Massachusetts include performances with the Harvard Baroque Orchestra, Harvard Bach Society Orchestra, Harvard University Choir, and Youth Pro Musica ensembles. She has sung in recital in Southern California and Connecticut, performing repertoire

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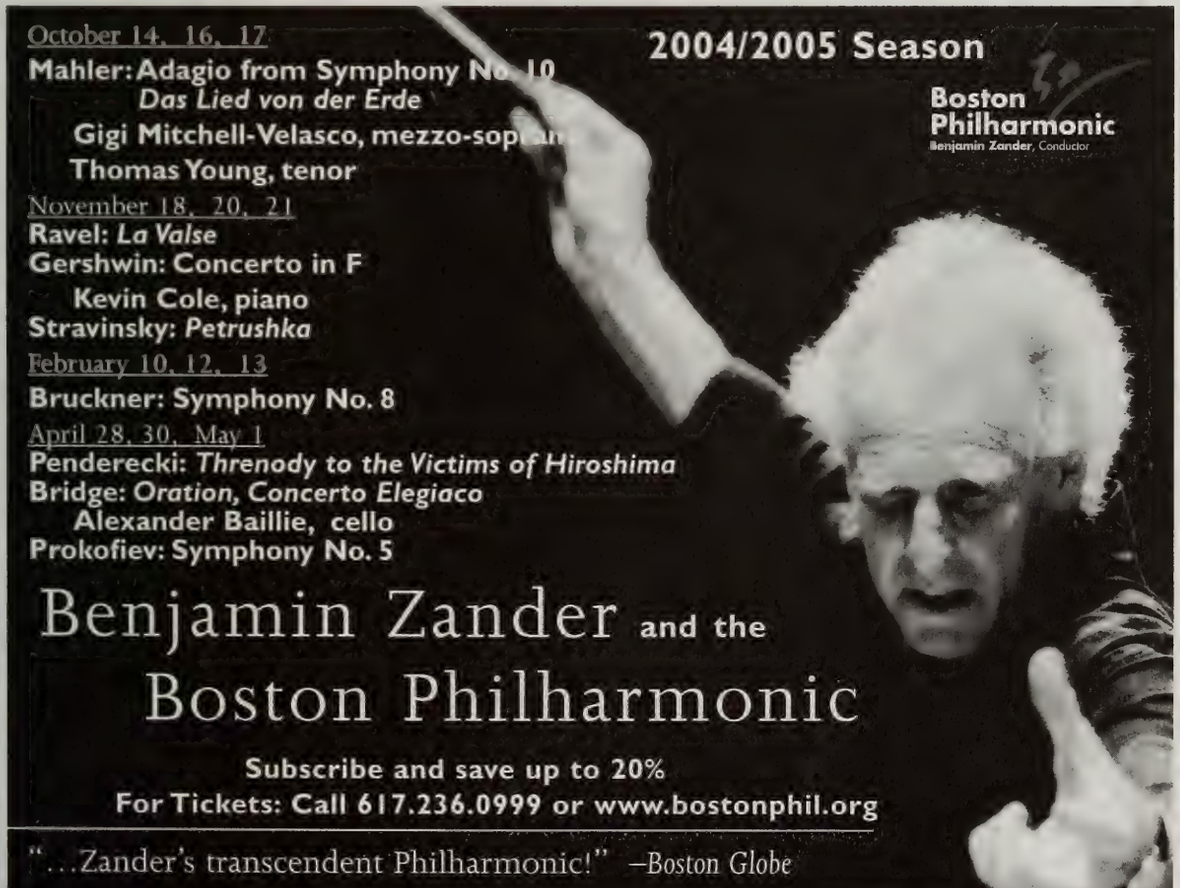
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ranging from the Baroque to the contemporary. Ms. Andemicael's discography includes a recording of ragtime music with the Paragon Ragtime Orchestra and Antonio Lotti's Mass for Three Choirs with the Harvard University Choir. In addition to being a Metropolitan Opera National Council Auditions regional finalist, Ms. Andemicael has won awards at several national and regional competitions. She holds degrees from Harvard University and the University of California at Irvine.

Peter Bronder



Making his Boston Symphony debut this week, tenor Peter Bronder was born in Hertfordshire of German-Austrian parentage and studied at the Royal Academy of Music and the National Opera Studio. After a season with Glyndebourne, he was principal tenor with Welsh National Opera from 1986 to 1990. More recently he sang Dr. Caius in Peter Stein's production of *Falstaff*, a role he recorded for Philips, conducted by John Eliot Gardiner. He has also sung Bob Boles in *Peter Grimes*, Pylade in *Iphigénie en Tauride*, and Alfred in *Die Fledermaus*. He has appeared in numerous roles ranging from Gluck and Mozart to Wagner, Britten, and Berg for such companies as the Royal Opera, Covent Garden; English National Opera, Opera North, Scottish Opera, Glyndebourne Festival Opera, and Glyndebourne Touring Opera. He has sung at the Bayerische Staatsoper in Munich, Netherlands Opera, Belgium's La Monnaie, San Francisco Opera, the Châtelet in Paris, and Frankfurt Opera. In June 2002 he sang Mime in *Siegfried* with the Cleveland Orchestra and Dohnányi. Current plans include *Jenůfa* at the Komische Oper Berlin, Dallapicolla's *Volo di notte* and Falla's *Master Peter's Puppet Show* for Frankfurt Opera, *Lady Macbeth of Mtsensk* and *La forza del destino* at the Royal Opera House, Covent Garden, *Salome* at Flanders Opera, *Die Zauberflöte* for Glyndebourne Festival Opera, and *Falstaff* at the Metropolitan Opera. Peter Bronder has



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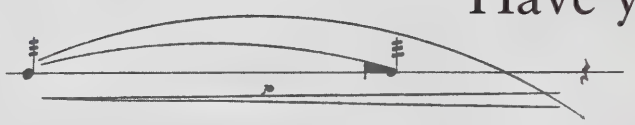
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worked with Richard Armstrong, Sir Andrew Davis, Sir Colin Davis, Christoph von Dohnányi, Sir John Eliot Gardiner, Bernard Haitink, Richard Hickox, Sir Charles Mackerras, and Sir Roger Norrington. He has made numerous recordings for Decca, Deutsche Grammophon, EMI, Philips, and Teldec. Most recently he participated in a recording of *Wozzeck* for the Chandos label. He also broadcasts frequently and appears in the BBC's Promenade Concert series.

Jonathan Lemalu



The New Zealand-born Samoan bass-baritone Jonathan Lemalu graduated from a post-graduate diploma course in advanced performance in the London Royal School's Opera Course at the Royal College of Music, receiving the prestigious Tagore Gold Medal. He is a joint winner of the 2002 Kathleen Ferrier Award and the recipient of the 2002 Royal Philharmonic Society's Award for Young Artist of the Year. He has performed at the Tanglewood Festival with the Boston Symphony Orchestra in Mozart's Requiem and at the Ravinia Festival with the Chicago Symphony Orchestra under James Conlon in Beethoven's Symphony No. 9. At the Edinburgh Festival he appeared in *Les Troyens* under Runnicles and *Maria Stuarda* and *Jeptha* under Mackerras. Recent engagements include Handel's *Messiah* with the New York Philharmonic, operatic arias with the Hallé Orchestra at the BBC Proms, *La Damnation de Faust* and *Peter Grimes* with the London Symphony Orchestra under Sir Colin Davis in London and New York, *La Damnation de Faust* with the Berlin Philharmonic Orchestra under Dutoit, and the world premiere of Harbison's Requiem with the Boston Symphony Orchestra under Bernard Haitink in Boston and New York. This season he makes his Metropolitan Opera debut as Masetto in *Don Giovanni* and his Lyric Opera of Chicago debut as Papageno in *Die Zauberflöte*. He returns to Munich's Bayerische Staatsoper in the title role of Handel's *Saul* and to the Royal Opera House as Colline in *La bohème*, Jack Wallace in *La fanciulla del West*, and Leporello in *Don Giovanni*. Equally at home on the recital platform, he has given recitals throughout Europe and North America, including New York's Carnegie Hall and London's Wigmore Hall. His EMI debut recital disc was awarded the *Gramophone* Magazine Debut Artist of the Year award, and he has now signed an exclusive contract with EMI Classics. Jonathan Lemalu made his BSO debut at Tanglewood in July 2002 singing Mozart's Requiem under the direction of Hans Graf. He made his subscription series debut in March 2003, in the world premiere performances of Harbison's Requiem in Boston, followed by the New York premiere in Carnegie Hall.

Bob Brown Puppets



Bob Brown Puppets has been one of the nation's leading producers of puppet theater for the past forty years, performing with major orchestras all over the world. This production of *Master Peter's Puppet Show* was first commissioned by the National Symphony Orchestra at the request of Rafael Frühbeck de Burgos, who led performances with that orchestra and subsequently in Israel and Japan. Bob Brown, artistic director of the company, designed and created all of the figures along with Master Puppeteer Don Becker, who performs the role of Master Peter in this production. Judy Barry Brown, the writer and stage director for the company, conceptualized the piece and brings it to life on the stage. The Bob Brown Puppets' symphony appearances are usually a family affair, this week's performances being no exception. Bob and Judy's son, Peter Barry Brown, performs the role of The Boy (El Trujamán), and their daughter, Krista Jean Robbins, manipulates the figure of Don Quixote. Rounding out the company are two well-known New York puppeteers, Shannon Morrow and Rob Cone. This is the first collaboration between Bob Brown Puppets and the BSO.

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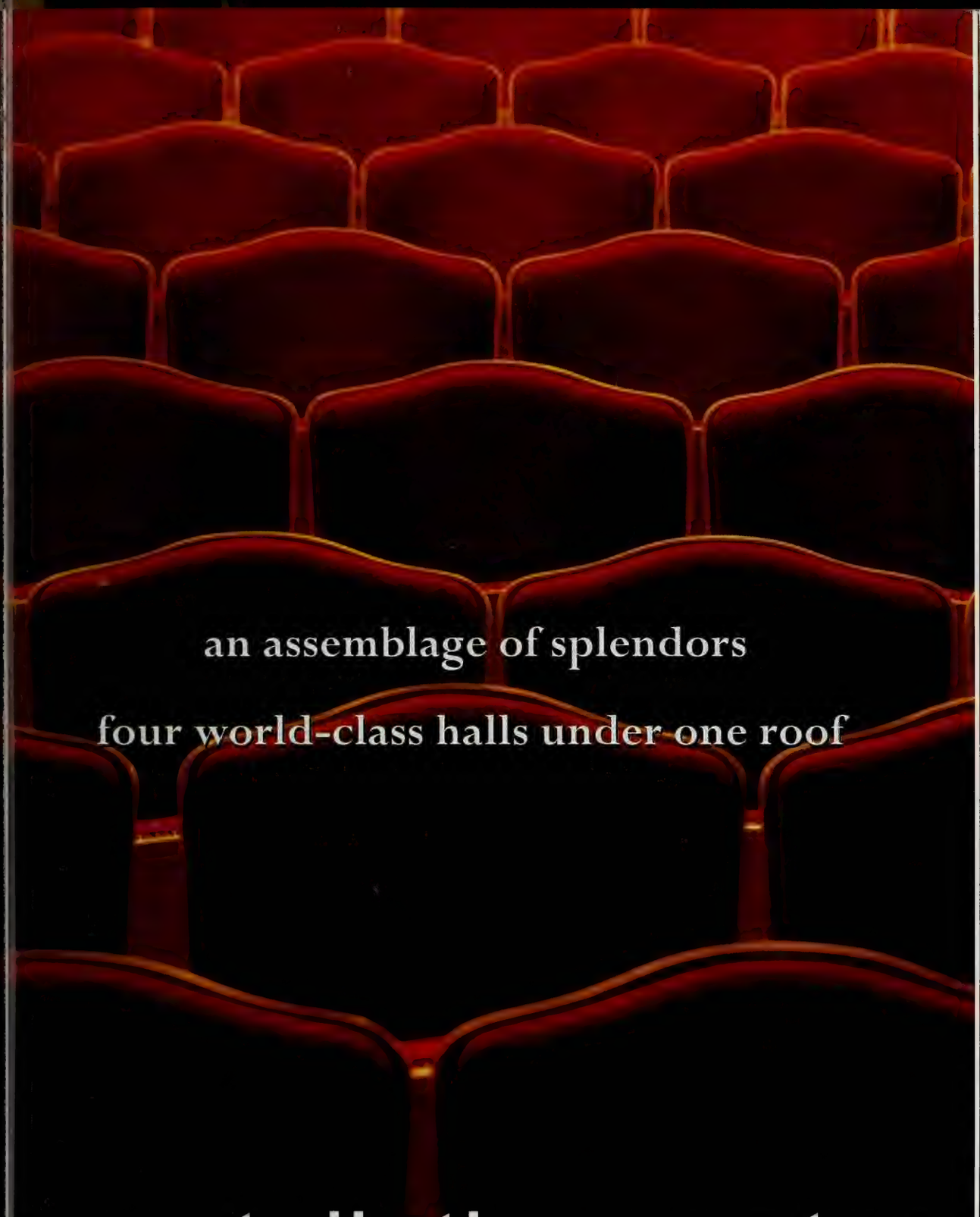
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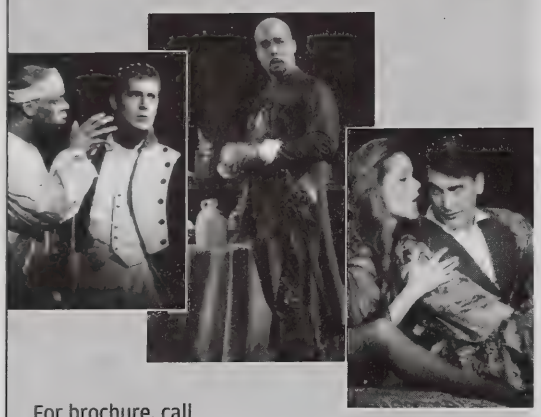
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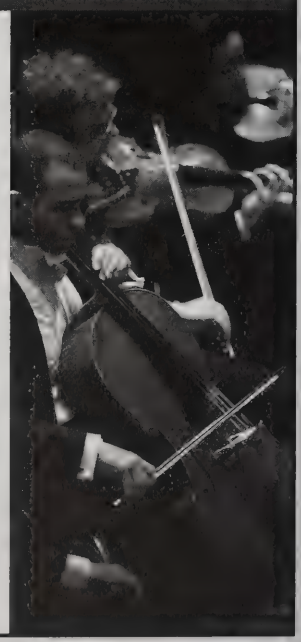
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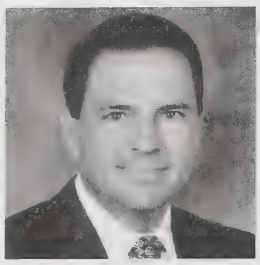
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NEXT PROGRAM. . .

Wednesday, February 16, at 7:30
(Open Rehearsal)
Thursday, February 17, at 8
Friday, February 18, at 1:30
Saturday, February 19, at 8

Pre-Concert Talks by
Jessie Ann Owens,
Brandeis University

ROBERT SPANO conducting

WAGNER — *Siegfried Idyll*

MENDELSSOHN — Piano Concerto No. 1 in G minor, Opus 25

Molto allegro con fuoco
Andante
Presto – Molto allegro e vivace

ROBERT LEVIN

INTERMISSION

WYNER — Piano Concerto, *Chiavi in mano*
(world premiere; commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency)

Mr. LEVIN

HAYDN — Symphony No. 104 in D, *London*

Adagio – Allegro
Andante
Menuet: Allegro
Finale: Spiritoso

Atlanta Symphony music director and frequent BSO guest conductor Robert Spano returns to the Symphony Hall podium with world-renowned pianist (and Harvard professor) Robert Levin as soloist in one of the four newly commissioned works being premiered by the BSO this season—eminent Boston-based composer Yehudi Wyner's new concerto for piano and orchestra. Levin also performs Mendelssohn's classically elegant Piano Concerto No. 1. Opening the program is Wagner's charming *Siegfried Idyll*, which he composed as a birthday present for his wife Cosima in 1870. Haydn's Symphony No. 104, written for English audiences during Haydn's second sojourn in London (1794-95), is one of his most familiar works, and a pinnacle of the symphony in the Classical age.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Wednesday, February 16, at 7:30 p.m.
(Open Rehearsal)
Thursday 'D'—February 17, 8-10:10
Friday 'A'—February 18, 1:30-3:40
Saturday 'B'—February 19, 8-10:10

ROBERT SPANO, conductor
ROBERT LEVIN, piano

WAGNER	*Siegfried Idyll*
MENDELSSOHN	Piano Concerto No. 1
WYNER	Piano Concerto, *Chiavi in mano* (world premiere; BSO commission)
HAYDN	Symphony No. 104, *London*

Thursday, February 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—February 24, 8-9:50
Friday Evening—February 25, 8-9:50
Saturday 'B'—February 26, 8-9:50

INGO METZMACHER, conductor

HARTMANN	Symphony No. 4, for strings (American premiere)
MOZART	Serenade No. 10 in B-flat for thirteen winds, K.361(370a), *Gran Partita*

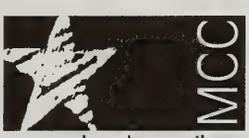
Thursday 'C'—March 3, 8-10:10
James Levine Series—
Friday, March 4, 8-10:10
Saturday 'A'—March 5, 8-10:10

JAMES LEVINE, conductor
ALFRED BRENDEL, piano

HAYDN	Symphony No. 92, *Oxford*
MOZART	Piano Concerto No. 20 in D minor, K.466
SCHUBERT	Symphony No. 4, *Tragic*

Programs and artists subject to change.

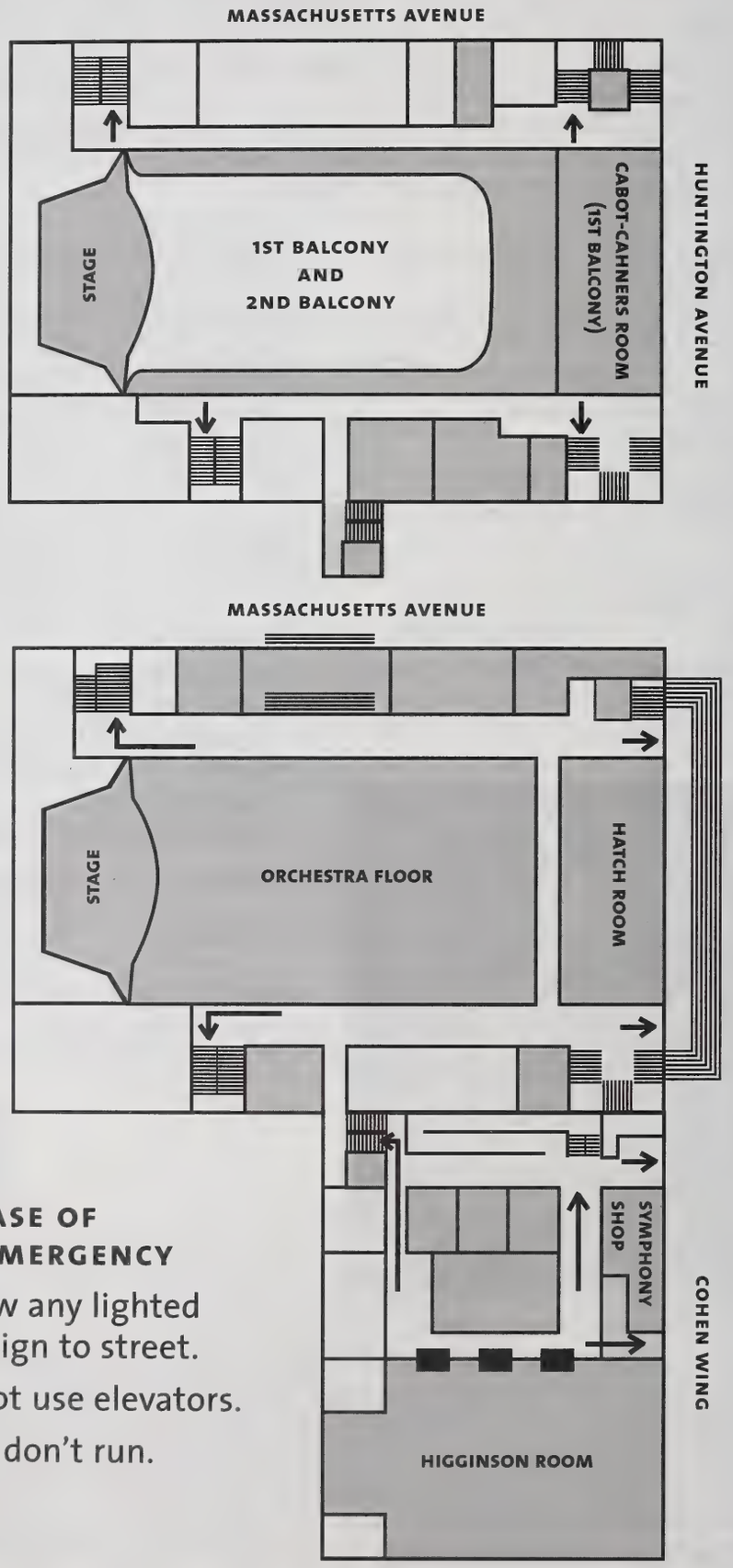




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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

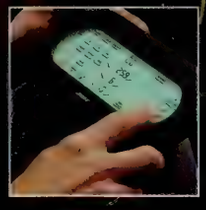
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

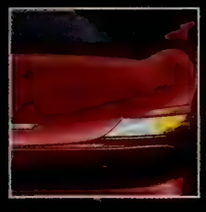
BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











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Rich Warren, *Chicago Tribune*, 6/1/90.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

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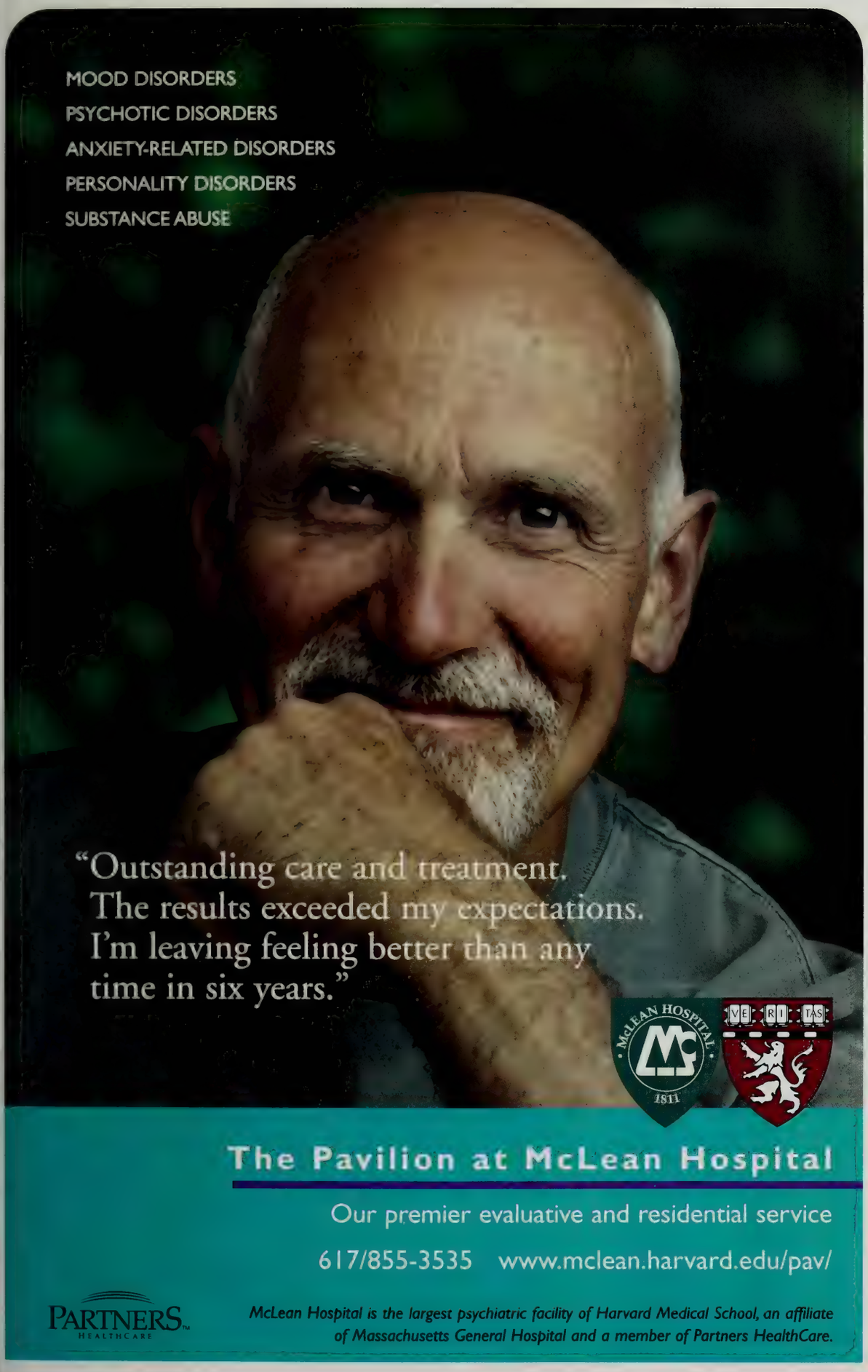
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This week's Pre-Concert Talks are given by Jessie Ann Owens, Brandeis University.

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BSO

A Special Symphony Hall Exhibit:
Maud Powell, Pioneer American Violinist

An exhibit sponsored by the Maud Powell Society and Boston Pops Esplanade Orchestra concertmaster Joseph Scheer will be on display in the Massachusetts Avenue corridor of Symphony Hall from Thursday, January 27, through Saturday, February 26. As a violin student at the New England Conservatory of Music in the 1970s, Mr. Scheer acquired a collection of 78rpm recordings featuring 52 violinists performing the Bohemian composer/violinist Franz Drdla's *Souvenir*. As a student interested in what makes a great violinist great, Scheer sat and listened to the entire collection. It was then that he discovered the artistry of Maud Powell (1867-1920), the American violinist who gave the American premieres of the Tchaikovsky and Sibelius violin concertos. Though virtually unknown today, Maud Powell—who was born in Peru, Illinois, and died in Uniontown, Pennsylvania—is considered by many as America's first great master of the violin to achieve an international reputation. She appeared with the Boston Symphony Orchestra on five occasions between 1887 and 1912, playing violin concertos of Bruch, Saint-Saëns, Tchaikovsky, and Sibelius. Joseph Scheer's interest in Maud Powell led to his involvement with the Maud Powell Society. The exhibit includes reproductions of, and original documents from, the collections of Scheer and the Maud Powell Society, as well as relevant materials from the BSO Archives.

Karl Amadeus Hartmann, The Composer and his Times:
BSO Guest Conductor Ingo Metzmacher In Conversation With
Music Historian Franzpeter Messmer, Tuesday, February 22, 2005

In conjunction with the BSO's American premiere performances February 24-26 of Karl Amadeus Hartmann's Symphony No. 4, and to mark the hundredth anniversary of the composer's birth, the Goethe-Institut Boston and the Boston Symphony Orchestra will present an hour-long discussion on Hartmann (1905-1963) with BSO guest conductor Ingo Metzmacher and music historian Frankpeter Messmer, to take place at the Goethe-Institut, 170 Beacon Street, Boston, on Tuesday, February 22, from 6:30-7:30 p.m. The event will focus on Hartmann's significance as both a composer and organizer of new music concerts, and will include a question-and-answer session with the audience. Admission is free and open to the public. For more details, please visit www.goethe.org/boston or call (617) 262-6050.

"New Perspectives On Wagner's *The Flying Dutchman*":
A Symposium, Monday, March 14, 2005

In conjunction with the BSO's concert performances March 11, 13, and 15 of Wagner's opera *The Flying Dutchman* under Music Director James Levine, Harvard University's Music Department and Minda de Gunzburg Center for European Studies, the Goethe-Institut Boston, and the BSO will host a symposium, "New Perspectives on Wagner's *The Flying Dutchman*," to take place Monday, March 14, in Cambridge, at Harvard's John Knowles Paine Concert Hall. The symposium will include presentations ("Deconstructing

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

Senta," 1:30-3:30 p.m.; "Illusion and Fantasy in *The Flying Dutchman*," 4-6 p.m.) by prominent scholars and experts including Carolyn Abbate (Princeton University), Daniel Albright (Harvard University), John Deathridge (King's College London), Lydia Goehr (Columbia University), David Levin (University of Chicago), and Alexander Rehding (Harvard University), as well as a panel discussion ("*The Flying Dutchman* in Performance," 6:30-7:30 p.m.) with James Levine and soloists Juha Uusitalo (The Dutchman), Deborah Voigt (Senta), and Paul Groves (the Steersman). Admission is free and open to the public. John Knowles Paine Concert Hall is located behind the Science Center between Oxford Street and Massachusetts Avenue in Cambridge. For further details, please visit www.bso.org.

A Wagner Exhibit at Symphony Hall: "Rainbow Bridge From The Charles— Wagner Under The Baton Of Theodore Thomas (1884)"

In addition to the Wagner symposium at Harvard on March 14, the BSO and the Eda Kuhn Loeb Music Library of Harvard University are collaborating on an exhibit, curated by Andrea Cawelti, to be displayed at Symphony Hall during the weeks of March 7 and 14, 2005.

In the late nineteenth century, conductor Theodore Thomas was one of the most influential advocates of Wagner's music in America, giving the American premieres of many of Wagner's works, including selections from *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Der Ring des Nibelungen*. By continually exposing concert audiences to these challenging new works on tours from New York to San Francisco, Thomas was directly responsible for the rapid spread of Wagner's popularity across the United States.

One of Thomas's most significant Wagner tours began right here in Boston. In April

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

1884 he brought his orchestra to Mechanics Hall, augmenting it with musicians from the BSO, performing excerpts from Wagner's works exclusively, and then returning to Boston again in May. Materials from the Eda Kuhn Loeb Music Library, the Harvard Theatre Collection, the Rosenthal Archives of the Chicago Symphony Orchestra, and the BSO Archives will be displayed to highlight these Boston programs, Thomas's approach to Wagner, the BSO players who participated, and other aspects of the three-month Wagner tour.

The Mr. and Mrs. Peter A. Brooke Concert, Thursday, February 17, 2005

The BSO concert of February 17 is supported by a generous gift from BSO Chairman Peter A. Brooke and his wife, Anne. Peter and Anne Brooke have been supporters of the Boston Symphony Orchestra since the late 1970s. The Brookes are longtime Friday-afternoon subscribers and members of the Higginson and Walter Piston Societies. In addition, they have fully funded an endowed chair in the percussion section of the orchestra, and also provided major support for the construction of Ozawa Hall at Tanglewood in the early 1990s, and for the renovations to Symphony Hall in the late 1980s.

Mr. Brooke joined the BSO's Board of Overseers in 1988, has served as a member of the Board of Trustees since 1990, and was elected Chairman of the Board of Trustees in 1999. He served as Co-Chair of the BSO 2000 campaign from 1998 to 2000, helping to lead that effort to historic success in raising more than $150 million for the orchestra's endowment and operations. Peter is known worldwide as a leader in the venture capital community, having pioneered business practices in that field for decades. He has brought wisdom to his tenure at the BSO, serving on a dozen Board committees including, most recently, as Chair of the Leadership Gifts Committee, which has been charged with raising $40 million for the Artistic Initiative Campaign.

Anne Brooke has energetically matched her husband's service, with leadership roles at the Concord Museum, the Museum of Fine Arts, and the Massachusetts Audubon Society. Most recently, at the BSO, she served as an Honorary Co-Chair of the James Levine Inaugural Gala in the fall of 2004.

"We were both introduced to the Symphony as children," they have said, "and after years of exposure to its wonderful sound, we think it is appropriate to repay the BSO for all the pleasure it has given us. With the arrival of James Levine the BSO will, we expect, ascend to the position of the greatest orchestra in the world."

Peter Brooke will retire as Chairman of the Board of Trustees of the Boston Symphony Orchestra on August 31, 2005. The entire BSO family wishes to thank him for his years of dedication and service.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Sym-



Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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phony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Jessie Ann Owens of Brandeis University discusses Wagner, Mendelssohn, Wyner, and Haydn. In the weeks ahead, former BSO Director of Publications Michael Steinberg discusses Hartmann and Mozart (February 24-26), BSO Director of Program Publications Marc Mandel discusses Haydn, Mozart, and Schubert (March 3-5) and Wagner's *The Flying Dutchman* (March 11-15), and Jan Swafford of Tufts University discusses Ives, Varèse, and Gershwin (March 17-22).

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon Boston Symphony concerts, please call the Volunteer Office at (617) 638-9390.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

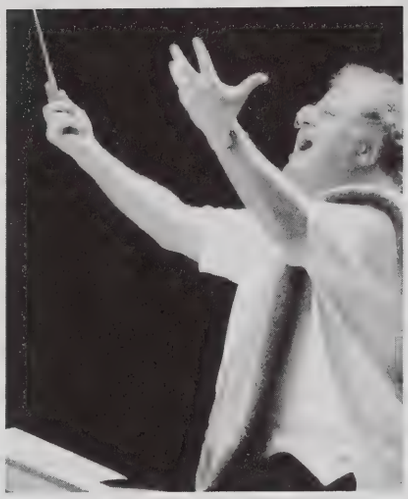
In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

JAMES LEVINE



Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



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James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Gordon and Mary Ford Kingsley Family chair

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductors
Jens Georg Bachmann
Anna E. Finnerty chair, fully funded in perpetuity
Ludovic Morlot

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Lynn G. Larsen
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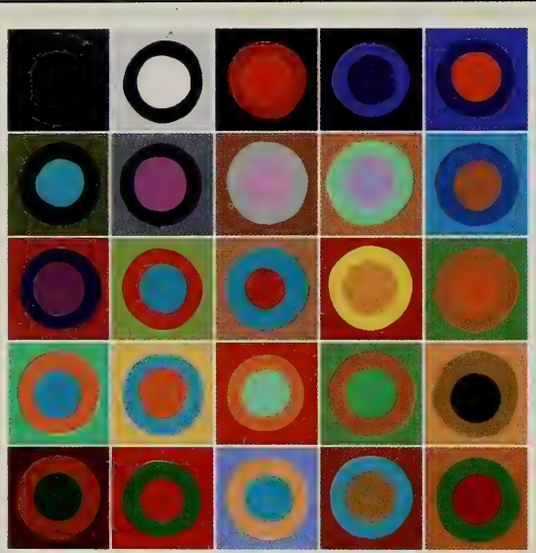
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Richard Wagner
Siegfried Idyll



Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. He wrote the Siegfried Idyll *as a birthday gift for his second wife, Cosima, and conducted its premiere on the staircase of the Wagner home at Tribschen, near Lake Lucerne in Switzerland, on Christmas morning, December 25, 1870, Cosima's thirty-third birthday. (Hans Richter, soon to emerge as one of the great conductors of his generation and already a valuable assistant to Wagner, learned the trumpet for the occasion so he could play the twelve-measure part assigned to that instrument.) The first public performance was given at Mannheim on December 20, 1871, Wagner again conducting. Pressed for money, Wagner reluctantly consented to the publication of the* Idyll *in 1878; when Theodore Thomas gave the first American performance with his orchestra in New York on February 28 that year, the program carried the notation "received from Europe only this week." Georg Henschel gave the first Boston Symphony performance on February 16, 1883, just a few days after the composer's death, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Bruno Walter, Charles Munch, Erich Leinsdorf, Michael Tilson Thomas, Klaus Tennstedt, Gunther Herbig, Christof Perick, Jeffrey Tate (the most recent Tanglewood performance, on July 21, 2000), and Ilan Volkov (the most recent subscription performances, in March 2003). The* Siegfried Idyll *is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, and strings.*

> When I woke up I heard a sound, it grew ever louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. came in to me with the five children and put into my hands the score of his "symphonic birthday greeting." I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever! The *Tribschen Idyll*—so the work is called....

Thus Cosima Wagner's diary entry for Sunday, December 25, 1870. "R." is of course Richard, Richard Wagner; "the five children" are ten-year-old Daniela and seven-year-



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old Blandine, daughters of Cosima and Hans von Bülow; five-year-old Isolde and three-year-old Eva, daughters of Cosima von Bülow and Richard Wagner; and Siegfried, Wagner's only son, born to Cosima on June 6, 1869, fourteen months before her marriage to Wagner on August 25, 1870. Tribschen was the country villa near Lucerne, rented for him by King Ludwig II of Bavaria, into which Wagner had moved in April 1866—he had taken his hasty leave of the Munich court the preceding December and had lived for a short while near Geneva—and where Cosima had joined him the following month; and "*Tribschen Idyll*" was the original name of that chamber-musical, intimate Wagnerian composition sent off to the publisher Schott eight years later, prefaced by a dedicatory poem in praise of Cosima and the infant Siegfried (see page 23), and made public property as the *Siegfried Idyll*.



Cosima, Siegfried, and Richard Wagner

No easy task, this sorting out of names, dates, places, relationships in the life of Richard Wagner. No easy task, either, coming to grips with the character of this individual about whom, one reads, more has been written than any other historical figure except Jesus Christ. In December 1865, the Bavarian Minister of State, Ludwig Freiherr von der Pfordten, wrote to Ludwig II of "Wagner's unparalleled presumption and undisguised meddling in other than artistic spheres," of his being "despised, not for the democratic views he airs... but for his ingratitude and betrayal of patrons and friends, for his wanton and dissolute self-indulgence and squandering, for the shameless way he exploits the undeserved favor he has received from Your Majesty...."

However colored by political intrigues, however shaded by the Wagner-Bülow scandal which had become the talk of the Munich court, particularly among Wagner's enemies, one cannot avoid a certain ring of truth in this assessment: if one needed to choose a single word summing up Wagner's character and his view of the world, it might very well be "self-serving." In his attitude toward friends, relatives, creditors, landlords, and publishers, in his views on art, politics, and religion, he was a man with a mission, with a goal so important that everyone around him was expected to recognize it. And it says something of his faith in that mission, and of the power he exerted on those around him, that the "illustrious benefactor" upon whom he called in his preface to the 1863 edition of his *Ring* poem did appear, in the person of Bavaria's Ludwig II, to make possible the productions of *Tristan*, *Die Meistersinger von Nürnberg*, and, ultimately, *Der Ring des Nibelungen*; and that so talented a musician as Hans von Bülow, whose career was so closely tied to Wagner's success and yet whose personal life was so severely altered by the figure he idolized and had first met in Dresden in 1846, could write to his wife Cosima from Munich on June 17, 1869, in response to her request for a divorce: "You have preferred to devote your life and the treasures of your mind and affection to one who is my superior, and, far from blaming you, I approve your action from every point of view and admit that you are perfectly right...."

Wagner first met Cosima, the second illegitimate child of Franz Liszt's liaison with the Countess Marie d'Agoult, in Paris, late in 1853, shortly after experiencing the seemingly visionary trance in which he conceived the E-flat opening for the music of *Das Rheingold*. Cosima and Hans von Bülow, who was a student of Liszt's, were married on

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August 18, 1857, and, eleven days later, arrived for a three-week stay with Wagner at the Asyl, the Wagner cottage on the estate near Zurich of the wealthy German merchant Otto Wesendonck and his wife Mathilde. On another visit to the Asyl a year later, the von Bülows were witness to the disintegration of the atmosphere in which Wagner had been composing his *Tristan und Isolde*, and to a crucial stage in the collapse of his marriage to his first wife, Minna, in the face of his relationship with Mathilde Wesendonck.*

Cosima's attitude toward Wagner, twenty-four years her senior, had been cool, but repeated encounters and visits by Wagner to the von Bülows' Berlin home changed this: in the course of one of these visits, on November 28, 1863, they acknowledged their love for each other. Cosima developed a sense of purpose as strong as Wagner's own, and, as Richard saw it, writing from Lucerne a year before their marriage, "she knew what would help me once and for all, and knew how it might be achieved, and did not hesitate for a moment to offer me that help in the possession of herself...."

The intimacy and warmth of the *Siegfried Idyll* are a measure of Wagner's love for Cosima, and the thematic relationship between the *Idyll*'s music and the final duet from Siegfried is, in a general sense, incidental—and this even though Cosima will have recognized much from the already completed *Siegfried* in the *Idyll*.† In fact, one comes to realize that the "Siegfried" of the published *Idyll*'s title is not the opera, but the Wagners' infant son. So the point is not one of "which came first?" but of understanding that both the *Idyll* and the *Siegfried* duet are manifestations of the same emotional impulse on the composer's part. In fact, Wagner conceived the *Idyll*'s principal musical idea some years earlier as the theme for a projected string quartet in the summer of 1864, following a visit to him by Cosima at the Villa Pellet near Lake Starnberg in Bavaria; their first child, Isolde, was born less than a year later, on April 10, 1865. The lullaby that is the basis for the *Idyll*'s second episode appears among sketches for both *Siegfried* and *Tristan* dating from the late 1850s. And the horn call heard in the *Idyll* along with other motives familiar from *Siegfried* first came to Wagner during his work on the third act of *Tristan*, though he immediately recognized it as more appropriate to the hero of his *Ring* tetralogy.

But the specific sentiments attached to the *Idyll*'s themes as they are heard in the final act of *Siegfried* should not be altogether ignored. The *Idyll*'s third main idea, introduced after the lullaby episode, is allied in the opera with the words "*O Siegfried! Herr-*

---

*Wagner married Minna Planer, an actress four years older than himself, in November 1836. She was with him through the early years in Magdeburg, Königsberg, and Riga, through his first period of struggle for recognition in Paris, and, from April 1842, with him in Dresden, where the success of his opera *Rienzi, der Letzte der Tribunen* in October that year was followed by the premiere of *Der fliegende Holländer* in January 1843 and by Wagner's appointment as Conductor of the Royal Saxon Court at Dresden that February. There Wagner remained until his involvement in the May 1849 revolution resulted in flight to Switzerland and political exile from Germany. Wagner based himself in Zurich, occupying himself with theoretical writings—including the weighty *Opera and Drama* of 1851—and the early stages of work on *Der Ring des Nibelungen*, lacking regular income, and dependent on friends for support.

Among these friends were Otto and, especially, Mathilde Wesendonck, who became a Wagner devotee following a concert performance of the *Tannhäuser* Overture led by the composer in 1851. Otto was a successful German businessman and partner in a New York silk company. The Wesendoncks first settled in Zurich in 1851, and it was at Mathilde's instigation that the Wagners were later provided lodging on the Wesendonck estate in a cottage christened "the Asyl" ("refuge") after a reference in Mathilde's letter of invitation to Minna Wagner.

†Wagner had finished the music for *Siegfried*'s third act in August 1869, though he did not complete the autograph score of Act III until February 5, 1871. Prominently featured in the *Idyll* is the motive, first heard in Act II, of *Siegfried*'s forest-bird, and Wagner calls attention to this, on the title page of the *Idyll*'s autograph manuscript, as "*Fidi-Vogelgesang*" ("Fidi's bird-song"). "Fidi" was a pet name for the Wagners' infant son Siegfried.



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licher! Hort der Welt!" ("O glorious Siegfried, treasure of the world!"), and the principal theme and horn call mentioned earlier give rise in the opera to expressions of everlasting devotion between Siegfried and Brünnhilde. So we have in both the opera *Siegfried* and the *Siegfried Idyll* an overflowing of Wagner's personal emotions into, on the one hand, a comparatively small segment in an overall musical project—*Der Ring des Nibelungen*—of mammoth proportion and significance, and, on the other hand, into music intended for the most intimate of domestic situations. But where so much of Wagner's music cannot achieve its intended effect when transferred from the opera house to the concert hall, the *Siegfried Idyll* not only survives the change from its original setting, but tells us something very special about Wagner the man, and in a way so much else of his music does not.

—Marc Mandel

Richard Wagner's dedicatory poem, which prefaces the score of the *Siegfried Idyll*:

Es war Dein opfermuthig hehrer Wille,
der meinem Werk die Werdestätte fand,
von Dir geweiht zu weltentrückter Stille,

wo nun es wuchs und kräftig uns erstand,
die Heldenwelt uns zaubernd zum Idylle,
uraltes Fern zu trautem Heimathland.

Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!"—der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
die stille Freude, die hier ward zum Ton.
Die sich uns treu erwiesen ohne Wanken,
so Siegfried hold, wie freundlich uns'rem Sohn,
mit Deiner Huld sei ihnen jetzt erschlossen,
was sonst als tönend Glück wir still genossen.

Thy noble sacrifice, thy fearless faith divine,
Found sanctuary for this work of mine.
'Tis thou, who love-lit calm on me bestows
Wherein the wondrous hero-world in spirit grows,
Shining with magic beauty like a star

Born in some ancient home of heaven afar:
Sudden upon my ears a joyous message came—
A son is thine, Siegfried shall be his name.

And now for both my loved ones happy songs awake,
My soul in music as thy love gift take,
The joy of memory in secret shrine enclose,
Soft as the folded sweetness of a rose.

Reveal thy grace, let friendship watch above,
Siegfried, our son, the guerdon of our love,
And all the faithful hearts in steadfast band
The message of this song will understand.

—translation by H.N. Bantock

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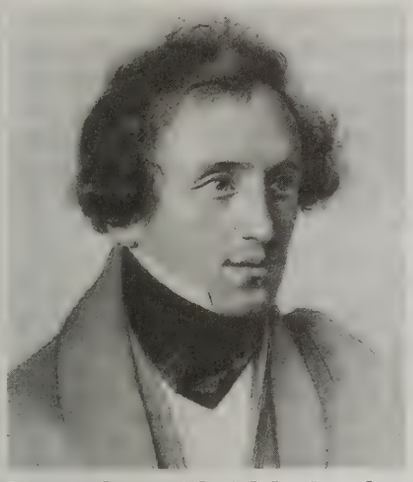
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Felix Mendelssohn
Piano Concerto No. 1 in G minor, Opus 25



Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on February 3, 1809, and died in Leipzig on November 4, 1847. He sketched his Piano Concerto No. 1 in Rome in November 1830 and completed the score the following year. Mendelssohn himself was soloist for the first performance, which took place at the Odeon in Munich on October 17, 1831. The first performance in the United States took place on January 17, 1846, when H.C. Timm played the work with the Philharmonic Society of New York. Boston first heard the concerto on December 9, 1848, at a Boston Musical Fund Society concert with George H. Webb conducting and John Liptrott Hatton as soloist. Wilhelm Gericke led the first Boston Symphony performance on May 5, 1887, in Milwaukee, with Adele Aus der Ohe as soloist. Subsequent BSO performances featured Eugenia Castellano (with Arthur Nikisch conducting), George W. Proctor (Emil Paur conducting), Frieda Siemens (under Gericke), Max Pauer (Karl Muck; this was the BSO's first Boston performance of the concerto, in February 1913), Lukas Foss (Serge Koussevitzky), Seymour Lipkin (Lukas Foss), Rudolf Serkin (Pierre Monteux and later under Seiji Ozawa), Lillian Kallir (Erich Leinsdorf), Murray Perahia (David Zinman; the most recent subscription performances, in November 1984), and Lang Lang (Sir Neville Marriner; the most recent Tanglewood performance, on August 22, 2003). In addition to the solo piano, the score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Felix Mendelssohn was the cherished crown prince in his cultured, prosperous family. It was the blessed lot of such well-to-do young men to be sent on an educational grand tour. Mendelssohn's lasted a year and took him via Munich and Vienna to Italy (Venice, Florence, Rome, Naples, Rome again, Florence again, and Milan), Switzerland, Munich for a second time, Paris, London, and so home to Berlin. Munich in October 1831 was a round of parties for the attractive young musician, but he also found time to play chamber music, to give a daily lesson in double counterpoint to "little Mademoiselle L." ("Imagine a small, delicate-looking, pale girl with noble but not pretty features, so sin-

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"It is in the shelter of each other that the people live." The Irish Proverb has come to mind often during the past few years as girls and adults have met to talk about terrorism, war, hardship, and sacrifice. Together, as disturbing stories from across the country and around the world have unfolded, we have articulated our shock and disbelief, and, more importantly, confirmed the power of collective spirit, determination, and resilience. In community, over and over, we have performed the ancient task of teaching the next generation that hope and trust are stronger than hate.

Perhaps it takes difficulties and challenges for us to understand how important it is to resist the loss of community in contemporary culture. Recent studies argue that Western societies have experienced a noticeable decrease in social capital or social connectedness over the past few decades. Suburban sprawl, busy parents, and the scatter of extended families have reduced the time we spend together and imperiled our collective strength.

And now researchers tell us that the rise in social disconnectedness parallels the rise in children's anxiety. How could it be otherwise? When our communities weaken, the individuals in them first become distrustful, then anxious. Young people need sustained, healthy interactions in order to learn how to trust themselves and others.

Adding to the rise in anxiety is girls' awareness that we expect more of them than ever before. In *The Hurried Child,* David Elkind says that today's youngsters are the "unwilling, unintended victims [of] constantly rising expectations." As a result-oriented society, we are fixated on high growth rate and strong performance as we try to compensate for the fractures in our collective life. These goals may be perfect for the GNP, but they are not sufficient for adolescents trying to become effective and balanced adults.

We are all familiar with the demands placed on young people. We expect high achievement, high test scores, admission to elite colleges, and early steps toward a brilliant career. At one time, the important challenges of school were tempered by the warmth of family and the relaxation of unscheduled time with friends. Now, every minute not in school is scheduled. The bewildering changes in our society leave us with kids who sometimes seem to be drowning in a sea of adult requirements.

Even without the added pressure from this culture, adolescence is an uneasy time. Think of what a girl will accomplish between the ages of fourteen and eighteen. She must establish an identity, become independent from parents, learn about relationships, clarify ethical positions, grow physically, overcome awkwardness, deal with peer pressure, and maneuver through the social land mines, confronting sex, drugs, and our media-fired culture. Then, of course, she's expected to excel in Biology, Calculus, and U.S. Government and compete in team sports. Add onto that list getting into her first-choice college and keeping her room clean, and we will acknowledge that there is a lot to be uneasy about.

But a girl should not have to absorb all of the worries of the adult world just to grow up. She should not have to experience life as an unrelenting test in order to achieve. A strong community guided by wise and caring adults will empower her genius. It will let her know that she is not the only person who has ever encountered difficulty and frustration. It will connect her to others who have met serious challenges and accomplished great works. She will learn to trust the sufficiency of her person, and she will develop a purpose that is greater than herself. Instead of feeling small and anxious, she will be expansive and confident. She will relax and work from inside herself. She will do everything she needs to do and more.

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gular and interesting that it is difficult to turn your eyes from her..."), and to complete the piano concerto he had sketched earlier on his journey.

Competing with Mlle. L. for his attentions was a talented seventeen-year-old pianist by the name of Delphine von Schauroth. She was well connected: King Ludwig I himself spoke to Mendelssohn on her behalf, rather to the composer's annoyance. But Mendelssohn liked Delphine—"[she] is adored here (and deservedly)"—and she received the dedication of the concerto, which became one of her party pieces in her later career. Mendelssohn, however, played the premiere himself at a concert devoted entirely to his own music. Also included were his Symphony No. 1, the astounding overture he had written at seventeen for Shakespeare's *Midsummer's Night's Dream*, and some keyboard improvisations.



Felix's sister Fanny Hensel, née Mendelssohn

"I was received with loud and long applause," Mendelssohn wrote home, "but I was modest and would not reappear." The advocacy of both Clara Schumann and Franz Liszt helped further to establish the concerto's popularity; Mendelssohn himself, however, tended to view it disparagingly: "I wrote it in but a few days and almost carelessly; nonetheless, it always pleased people the most, but me very little." Berlioz, too, remarked on its extreme popularity, and in his collection *Evenings in the Orchestra* he described the fate of an Erard piano that had been through that inescapable piece once too often:

> M. Erard arrives, but try as he will, the piano, which is out of its mind, has no intention of paying him any heed either. He sends for holy water and sprinkles the keyboard with it, but in vain—proof that it wasn't witchcraft but merely the natural result of thirty performances of one concerto. They take the keyboard out of the instrument—the keys are still moving up and down by themselves—and they throw it into the middle of the courtyard next to the warehouse. There M. Erard, now in a fury, has it chopped up with an axe. You think that did it? It made matters worse. Each piece danced, jumped, frisked about separately—on the pavement, between our legs, against the wall, in all directions, until the warehouse locksmith picked up this bedeviled mechanism in one armful and flung it into the fire of his forge, finally putting an end to it.... Such a fine instrument! We were heartbroken, but what could we do?

The audience at the Munich Odeon, which included the King, must have been astonished by the way the concerto begins—not just by the tempestuous orchestral crescendo but even more by the entrance of the piano after only seventeen preparatory bars. In five concertos he had written in his teens, Mendelssohn had provided the full orchestral exposition listeners expected. True, Beethoven had introduced the piano startlingly early in his Fourth and Fifth concertos (in the first and second measures, respectively), but in both works a relatively brief solo is followed by a normal long tutti.

Although, in the generation of composers including Weber, Berlioz, Chopin, Schumann, Liszt, and Wagner, Mendelssohn counts as a conservative, that turn of temperament did not keep him from having and cultivating an inquiring mind. The question of how pieces begin interested him, and so did the problem of how movements of large works might be connected. In the Piano Concerto No. 1, the drastic short-circuiting of formal conven-

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tions consorts well with the urgent gestures of this music—*Sturm und Drang* revisited.

At the end of the first movement's recapitulation, a series of fanfares commands quiet, cutting into the G minor cadences with assertive and startling B-naturals; then after an elegantly tactful introduction by the piano, cellos and violas sing the touching, lightly sentimental song-without-words of the Andante. (The violins are silent in this movement until it is more than four-fifths over.) In the middle comes a lovely opportunity for the pianist to show skill in filigree, while violas and cellos—with each section divided in two, to make a gloriously rich crème caramel of a sound—continue the melodic flow. Finally, with violins adding their shimmer to the orchestral palate, the piano reclaims the melody.

Another fanfare rouses us from these dreams, and, with a more expansive imitation of the concerto's opening—suspenseful crescendo in the orchestra and a bravura entrance for the soloist—Mendelssohn launches his headlong and glittering finale with its sparkling and dancing themes and decorative counter-themes. For a moment he relaxes tempo and mood to bring the briefest of recollections of the first movement's lyric theme; then, the pianist having been given this chance to catch breath, he launches his sure-to-bring-the-house-down coda.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide and The Concerto–A Listener's Guide*). A third volume, *Choral Masterworks–A Listener's Guide*, on the major works for orchestra with chorus, is due next month.

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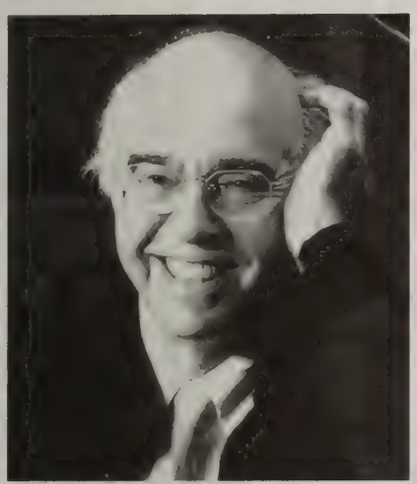
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Yehudi Wyner
Piano Concerto, *Chiavi in mano* (2004)



Yehudi Wyner was born on June 1, 1929, in Calgary, Alberta, Canada, where his mother had family. He grew up in New York City and today lives in Medford, Massachusetts. Wyner wrote his Piano Concerto, Chiavi in mano *("Keys in hand"; see the composer's note printed below) mostly in Rome in 2004, fulfilling a commission from the Boston Symphony Orchestra. The suggestion for the piece came from pianist Robert Levin, to whom it is dedicated. These are the first performances of the Piano Concerto, and this is the first time music of Yehudi Wyner has been performed by the BSO (although the Boston Symphony Chamber Players and conductor Grant Llewellyn premiered his chamber work "Trapunto Junction," a BSO commission, in March 1991, and the Chamber Players have also performed others of his works). In addition to the solo piano, the Piano Concerto calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, tuba, timpani, percussion (one player minimum: two bongos, two small tom-toms, small bass drum, suspended cymbal, washboard), and strings. The duration of the piece is about 20 minutes.*

Yehudi Wyner's father, Lazar Weiner (1897-1982), was a respected, in fact quite well-known composer of Yiddish art song and Jewish liturgical music. Lazar Weiner's family was from the Kiev area of the Ukraine, and immigrated to New York around 1914. Already an accomplished musician, Weiner immediately entered into a wide-ranging musical career that included coaching singers, conducting choruses, and composing, and from 1930 to 1975 he was director of music for the Central Synagogue in New York City. Yehudi's mother's family originated in Belarus and moved to the Calgary area about 1905; she went on to attend the Juilliard School. (It was Lazar Weiner who changed the spelling of the family name.)

Yehudi was born into an intellectual and cultured household, and the development of whatever gifts he exhibited as a child was probably foreordained. When he showed musical talent at a young age his parents determined to nurture that talent, aiming to make of their son a concert soloist. Yehudi disliked rote practicing, though, and by age five was as likely to spend his practice time creating his own music on the piano—music that was fixed, that could be repeated exactly, not a child's accidents or improvisations. His father notated some of these, a little later teaching Yehudi how to write down his own music. These pieces, inflected with Jewish and Eastern European accents, grew out of the music he heard all around him.

Wyner continued his piano studies privately (notably with Hedwig Rosenthel, teacher of Charles Rosen) and later at the Juilliard School, where he worked with Lonny Epstein, after which he attended Yale, where he formally studied composition with Hindemith and Richard Donovan, and then Harvard, where he worked with Walter Piston and Randall Thompson. Between semesters at Yale, in summer 1950, he attended the Brandeis Arts Institute in California and came into contact with other established and emerging Jewish musicians. He received his master's degree from Harvard in 1952 (a master of arts degree, to complement the master of music degree he'd gotten at Yale) and the following year was awarded the prestigious Rome Prize, which came with a residency at the American Academy in Rome, where Wyner spent the next three years. His residency there overlapped with that of an older composer, Elliott Carter, just then entering into a new phase in his career. Carter's music and its treatment of dense independent textures

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were a strong influence on Wyner's work.

Wyner's university years and the stint in Rome had an undeniable effect on his compositional style. Besides being reintroduced to contemporary Jewish musical culture at the Brandeis camp, he worked with some of the most respected classicist composers of the day. Piston and particularly Hindemith reinforced the idea of presenting one's ideas in the clearest and most effective way, no matter how inherently subtle or complex those ideas might be.



Yehudi Wyner on the island of Ischia in 1955 during his Italian sojourn

The years in Italy seem to have brought out another aspect of Wyner's artistic personality. As a pianist-composer, he has a penchant for the tactile and concrete in music. His music is very much music for performance, no matter what instrument, voice, or ensemble might be its medium. Wyner's Italian experiences resulted in a love of that country's cultural history, and, combined with his own passions, led to a compositional voice infused with a sense of sensuality and lyricism that might easily be heard as "Italianate." As the composer puts it, "There's not a passage in my music, no matter how virtuosic, that isn't somehow 'sung.' " Wyner has maintained strong ties to Italy; he speaks the language fluently and, as he describes below, he wrote much of his Piano Concerto in Rome in summer 2004.

Wyner's important early pieces demonstrate this lyrical clarity bred of Romantic impulse and Classical technique. His Concert Duo for violin and piano, begun in Rome and completed in 1957 after his return to the U.S., and his Serenade for Seven Instruments, written in 1958, were two important and well-received works of that time. Of his Serenade, Wyner wrote, "the direction and significance of things reveal themselves slowly and in the process, not before; and order is a consequent, not an antecedent of the work." This principle is common in much of the composer's work, including his new Piano Concerto.

After Rome in the late 1950s, Wyner settled in New York City, taking on any number of odd musician jobs that were available to him. This more or less tenuous existence as a working musician was bolstered by a Guggenheim Fellowship in 1958, and in 1960 a new opportunity suddenly presented itself in the form of the music directorship of the Turnau Opera Company in Woodstock, New York, where he and his wife had been spending their summers. He was involved with this English-language opera company for more than two years, working to produce both the busy summer season and winter tours. He also began to teach, initially substituting for Richard Donovan at Yale before joining the faculty. Important compositions of this period include a piece for piano and orchestra, *Da camera* (inspired by Antonioni's film *Blow-Up*), as well as two substantial liturgical pieces, *Friday Evening Service* (1963) and *Torah Service* (1966). Beginning in 1968 he began his long-term relationship as keyboard artist with the Bach Aria Group.

In addition to becoming a sought-out collaborator, Wyner also became known as a teacher. He was on the faculty of SUNY/Purchase, as well as being dean of the music school there, beginning in 1978; and from 1989 until his retirement from teaching last year he was a professor at Brandeis University in Waltham. In 1975 he was asked by



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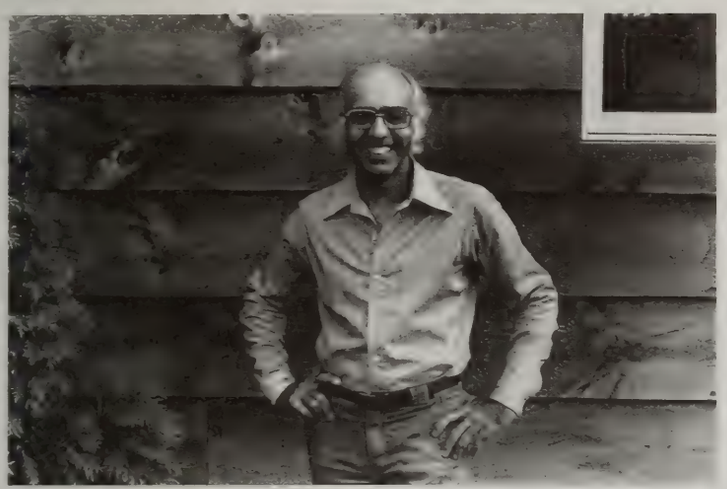
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Gilbert Kalish to join the faculty of the Boston Symphony Orchestra's Tanglewood Music Center, where he coached and taught chamber music until 1997.

Yehudi Wyner frequently conducts and performs his own music, performing with his wife, the singer (now conductor) Susan Davenny Wyner, until she stopped singing in the early 1980s. He wrote several works for her, including *Intermedio*, a "lyric ballet" for soprano, strings, and dancers (1974); *Fragments from antiquity* for soprano and orchestra (1978-81); and the song cycle *On this most voluptuous night* (1982). Other proponents of his work include the violinist Daniel Stepner and the late conductor William Harwood, and he has received commissions from such chamber music ensembles as Parnassus, the Da Capo Chamber Players, and Collage New Music, among many others. In 1990 he was commissioned to write a piece for the Boston Symphony Chamber Players, resulting in his *Trapunto Junction* for brass and percussion. More recently he wrote *Commedia* for clarinet and piano for Richard Stoltzman and Emanuel Ax in 2002.



At Tanglewood in 1976

For his contributions to chamber music Yehudi Wyner was presented with the Elise Stoeger Award from the Lincoln Center Chamber Music Society in 1998. Other commissions and awards include a second Guggenheim Fellowship and recognitions from the Koussevitzky Music Foundation, the National Endowment for the Arts, and Brandeis University. He has received major orchestra commissions from the Ford Foundation, the BBC Philharmonic, and Carnegie Hall for the American Composers Orchestra. In 1999 Wyner was elected to the American Academy of Arts and Letters. His *Horntrio* (1997) was a finalist for the Pulitzer Prize.

As the composer describes below, the impetus for this new Piano Concerto came from Harvard keyboardist and scholar Robert Levin, who is known for revitalizing the practice of improvising cadenzas in Mozart and Beethoven piano concertos in the style of the com-

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poser. Although Wyner's concerto contains no improvised passages, its spirit, its drive, and the organic evolution of its form clearly derive from the spontaneity and energy of performance, a passion Wyner and Levin share.

A few details of the work should be pointed out. In a gambit he had never previously employed, Wyner revisits material from an earlier work, his *Commedia* for clarinet and piano, at the beginning of the Piano Concerto. These opening two measures provide the basic musical material for the entire concerto, albeit with many transformations throughout the piece's many changes of character. The concerto is in a single movement, opening with a lengthy exposition in the solo piano before the orchestra arrives to impel the piece with driving triplets. There are few such abrupt shifts throughout; successive episodes seem to flow out of one another organically, as explorations of the discoveries made in the previous section. Some of these explorations make clear reference to specific styles of music. A passage some three-quarters of the way through the work (and serving as a kind of internalized "slow movement") touches on the character of a Bach arioso, with its intricate melodic line over a steadily striding bass. Late in the piece a quasi-cadenza for the soloist, inextricably related to the opening material, surprises us with what Wyner calls "pure vernacular translated to a different level."

Almost through the entire piece, the solo part is ascendant. The piece, as Wyner describes it, is essentially a highly embellished single line—that is, the piano's fundamental voice—amplified and commented upon by the orchestra. The soloist is the primary medium of the joy of expression, of performance, and of musical exploration that is the essential message of *Chiavi in mano*.

The composer's own note on the piece appears below.

—Robert Kirzinger

The idea for a piano concerto for the Boston Symphony was instigated by Robert Levin, the great Mozart scholar and pianist. The idea was evidently embraced by BSO Artistic Administrator Tony Fogg and supported by Music Director James Levine.

Much of the concerto was composed during the summer of 2004 at the American Academy in Rome in a secluded studio hidden within the Academy walls. While much of the composing took place far from home, the concerto comes out as a particularly "American" piece, shot through with vernacular elements. As in many of my compositions, simple, familiar musical ideas are the starting point. A shape, a melodic fragment, a rhythm, a chord, a texture, or a sonority may ignite the appetite for exploration. How such simple insignificant things can be altered, elaborated, extended, and combined becomes the exciting challenge of composition. I also want the finished work to breathe in a natural way, to progress spontaneously, organically, moving toward a transformation of the musical substance in ways unimaginable to me when I began the journey. Transformation is the goal, with the intention of achieving an altered state of perception and exposure that I am otherwise unable to achieve.

"*Chiavi in mano*"—the title of the piano concerto—is the mantra used by automobile salesmen and realtors in Italy: Buy the house or the car and the keys are yours. But the more pertinent reason for the title is the fact that the piano writing is designed to fall "under the hand" and no matter how difficult it may be, it remains physically comfortable and devoid of stress. In other words: "Keys in hand."

—Yehudi Wyner
December 13, 2004



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Joseph Haydn
Symphony No. 104 in D, *London*



Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. Haydn wrote this symphony in 1795 and led its first performance on May 4 that year at the King's Theatre, Haymarket, London. Documentation for the first American performance of Haydn's Symphony No. 104 is lacking. Wilhelm Gericke led the first Boston Symphony performance in December 1884, subsequent BSO performances being given by Arthur Nikisch, Emil Paur, Karl Muck, Pierre Monteux, Serge Koussevitzky, Georges Enesco, Richard Burgin, Charles Munch, Robert Shaw, Joseph Silverstein, Christopher Hogwood, Jeffrey Tate (the most recent Tanglewood performance, on August 19, 1995, followed by subscription performances in November 1995), and André Previn (first in February 1990, and again in January 1999, the most recent subscription performances). The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Not often have an artist and his public been so wondrously and delightedly attuned to one another as were Haydn and his enchanted London audiences in the first half of the 1790s. For nearly thirty years, Haydn had worked for the Esterházy family under conditions that were artistically stimulating but that also kept him in geographic isolation much of the time. His music the while circulated widely in printed and manuscript copies, and when, after the disbanding of the Esterházys' musical establishment upon the death in September 1790 of old Prince Nicholas, Haydn became, so to speak, a free man, he was more famous than he knew.

Johann Peter Salomon lost not a moment in perceiving the chance that Haydn's sudden availability offered. Salomon, born 1745 in Bonn, but actively and indeed exceedingly successful in London as violinist and impresario since 1781, happened to be on the continent when he heard of the death of Haydn's employer. He left at once for Vienna, where he simply presented himself at Haydn's apartment one December morning with the words, "I am Salomon from London and I have come to fetch you." His words and his splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert—persuaded, and within a matter of weeks the two were on their way.

The story is familiar—the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of his London concerts and the six new symphonies he wrote for them, the honorary degree at Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the grief of Mozart's death. Haydn returned to Vienna in 1792, but a second visit to London was a foregone conclusion. The 1794-95 sojourn in England equaled the earlier one as a triumph.

The Symphony No. 104 is the last of the twelve he wrote for and introduced in London; indeed, it is his last symphony altogether. It is commonly known as "the *London*," which, given that the designation applies equally to eleven other symphonies, must be one of the most pointless of all musical nicknames. But the Germans outdo us in silliness. They call it the "*Salomon*" Symphony, but in fact Haydn's last three symphonies were written for concerts presented not by Salomon but by another violinist-impresario (and quite considerable composer), Giovanni Battista Viotti.

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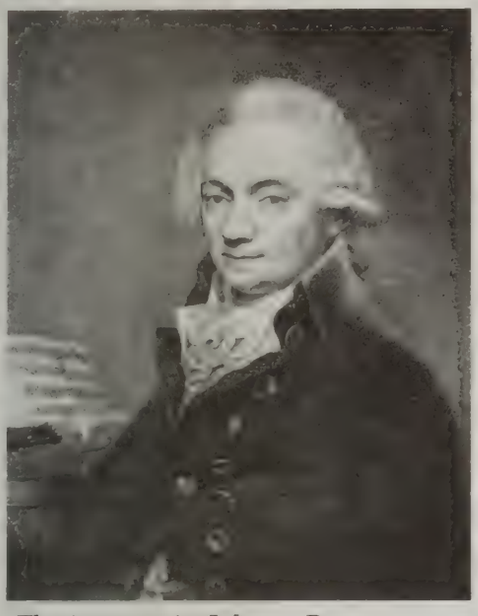
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Ravel	Sonata for Violin and Cello
Robert Fuchs	Clarinet Quintet in E-flat major, Op. 102
Schumann	Piano Quintet in E-flat major, Op. 44 *with pianist Randall Hodgkinson and violinist Arturo Delmoni*

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All the music at the concert at which this D major symphony was introduced was by Haydn, and the program included the seventh performance in about as many months of the work that had turned out the greatest hit of the second London visit, the *Military* Symphony. There were also some vocal numbers, and of one of the singers, a certain Madame Banti, Haydn noted in his diary—in English—that "she song very scanty." Of the event altogether, though, Haydn noted (back in German now) that "the whole company was thoroughly pleased and so was I. I made 4,000 gulden on this evening. Such a thing is possible only in England." The reviewer of the *Morning Chronicle* wrote: "It is with pleasure that we inform the public that genius is not so totally neglected as some are too often apt to confirm," commenting also on the "fullness, richness, and majesty, in all its parts" of Haydn's new symphony. Contemporary criticism is apt to stress the complexity, the sense of *amplesse* and abundance in Haydn's work. But his intoxicating intelligence and invention—and thus also his famous sense of humor—are tied as well and inextricably to his feeling for economy. (This is one of the ways in which Haydn differs from Mozart. Mozart could play Haydn's game, as, for example, in the finale to the E-flat piano concerto, K.449, but his natural inclination was toward the prodigal.)



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It is Haydn's way to work with few, simple, striking, and malleable ideas. The purely formal fanfare that opens this D major symphony is an example. We hear it first in its most obvious, its most "natural" form. But it returns twice during the introduction, subtly transformed the first time and dramatically the second. And what rich returns Haydn derives from the sighing figure the violins introduce in the first measure after the fanfare! When, after that, minor gives way to major and Adagio to Allegro, a single theme virtually suffices to propel this densely and wittily worked movement along.

Melodies like the one at the beginning of the Andante earned Haydn his nineteenth-century reputation for innocence. Butter would indeed melt in the sweet mouth of the personage who speaks in the first four measures. But the poignant and accented B-flat in the next phrase is fair warning, and the extraordinary extensions when the opening phrase returns—the violin sound now edged with a bit of bassoon tone—persuade us that innocence is but a point of departure for adventures both subtle and deep. The most astonishing of these adventures—the mysterious cessation of motion on remote and mysterious harmonies and the touching speculations of the flute—is in its present form a late second thought of Haydn's.

The robust minuet is alive with amusing syncopations; the Trio, charmingly scored, is gently lyrical. Haydn provides ten measures of retransition to the reprise of the minuet, and that is a very rare feature in his music. The finale starts with a Croation folk song, presented in rustic style over a bagpipe-like drone. But the movement as a whole is full of city wisdom, about counterpoint and rapidly swirling dissonance. Its most remarkable feature is perhaps the contrasting theme, much slower and delicately harmonized, which Haydn uses to make the most breath-stoppingly surprising retransition into a recapitulation that ever occurred to him.

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The most readily accessible source of current information about Yehudi Wyner can be found on the website of his publisher, G. Schirmer/Associated Music Publishers (www.schirmer.com/composers/wyner); this includes a biography, list of works, and recent reviews. There is a different brief biography of the composer at the Milken Archive of American Jewish Music website (www.milkenarchive.org). Yehudi Wyner's entry in the New Grove Dictionary of Music and Musicians (2001) is by Vivian Perlis, who previously contributed the briefer entries for the 1980 New Grove and the New Grove Dictionary of American Music.

Yehudi Wyner's music has been recorded extensively. A Grammy-nominated disc of his works inspired by Judaism, *The Mirror*, *Passover Offering*, and *Tants un Maysele*, featuring the composer and various other performers, was released last year (Naxos "American Classics"/Milken Archive). A disc bringing together three substantial recent works—his Second Madrigal for soprano and ensemble, the Oboe Quartet, and *Horntrio*—was released in 2003 (Bridge). Another wide-ranging collection on one disc includes the song cycle for soprano and seven instruments *On this most voluptuous night*, along with the *Brandeis Sunday* for string quartet, the String Quartet, and the violin-and-piano works Three Informal Pieces and *Dances of Atonement* (New World Records). A good selection of earlier works (ranging from 1957 to 1983) was collected for a release in the CRI label's "American Masters" series. Among other works on that disc, Wyner's Serenade for Seven Instruments receives a fine reading by the Boston Symphony Chamber Players. (Although CRI is currently in limbo, we've been assured that its catalog will be perpetually available in its entirety in the near future from another non-profit label, New World Records.) Finally, Yehudi Wyner has produced a collection of recordings of his father Lazar Weiner's songs, to be released later this year in the Naxos "American Classics"/Milken Archive of American Jewish Music series. Yehudi Wyner is the piano accompanist for the songs, and among the singers featured is his wife, Susan Davenny Wyner.

—Robert Kirzinger

The vast Wagner literature is constantly growing, but the most important books remain generally available even as they go in and out of print. If you know where to look, they also show up frequently either used or remaindered. Ernest Newman's indispensable four-volume *Life of Richard Wagner* has been reprinted in paperback (Cambridge University Press). Wagner's autobiography, *My Life*, is available in an English translation by Mary Whittall (also Cambridge University paperback). Robert W. Gutman's *Richard Wagner: The Man, his Mind, and his Music* is a particularly good modern biography (Harvest paperback). Also very good is Curt von Westernhagen's *Wagner: A Biography*, translated by Mary Whittall (Cambridge University paperback). Ernest Newman's *The Wagner Operas* offers detailed historical and musical analysis of Wagner's operas from *The Flying Dutchman* through *Parsifal* (Princeton University paperback). *The New Grove Wagner*, in the series of volumes drawn from The New Grove Dictionary of Music and Musicians (1980 edition), has long provided a good concise introduction to the composer's life and music (Norton paperback). The original New Grove article was by Wagner scholars Carl Dahlhaus, Curt von Westernhagen, and Robert Bailey; the Norton paperback offered a revised version with added material by John Deathridge. Much more recently, the Wagner article by Barry Millington from the revised Grove (2001) has also been published in an independent paperback edition, likewise entitled *The New Grove Wagner*, as one of several volumes initiating a new series of paperbacks drawn from the revised Grove (Oxford). Millington is also the editor of *The Wagner Compendium: A Guide to Wagner's Life and Music* (Schirmer). *Wagner: A Documentary Study*, compiled and edited by Herbert Barth, Dietrich Mack, and Egon Voss, is an absorbing and fascinating collection of pictures, facsimiles, and prose, the latter drawn from the writings and

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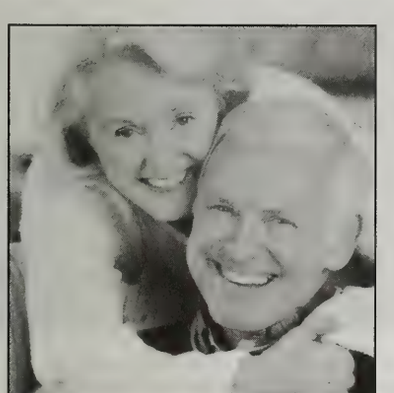
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correspondence of Wagner and his contemporaries (Oxford University Press; out of print, but well worth seeking). An intriguing recent volume is the *Wagner Handbook* edited by Ulrich Müller and Peter Wapnewski, in a translation introduced and edited by John Deathridge. This includes a wide variety of essays on the history of research into Wagner's life, on the composer's works and their reception, and on Wagner's persona and influence as both composer and writer (Harvard University Press). Other relatively recent additions to the Wagner bibliography include Derek Watson's *Richard Wagner* (Schirmer), Martin Gregor-Dellin's *Richard Wagner: His Life, his Work, his Century* (Harcourt, Brace, Jovanovich), and *The Wagner Companion*, a useful collection of essays assembled by Peter Burbridge and Richard Sutton (Cambridge University paperback). Specifically relevant to the *Siegfried Idyll* are *Cosima Wagner's Diaries–Volume I: 1869-1877*, translated into English by Geoffrey Skelton (Harcourt Brace Jovanovich; Volume II covers from 1878 to 1883, the year of Richard Wagner's death).

Noteworthy recordings of the *Siegfried Idyll* range widely in vintage. Stereo accounts worth considering include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon "Originals"), Daniel Barenboim's with the Chicago Symphony Orchestra (Teldec), and Bruno Walter's with the Columbia Symphony Orchestra (Sony Classical). Classic older accounts include Guido Cantelli's with the Philharmonia Orchestra (Testament) and Wilhelm Furtwängler's with the Vienna Philharmonic (also Testament). Of

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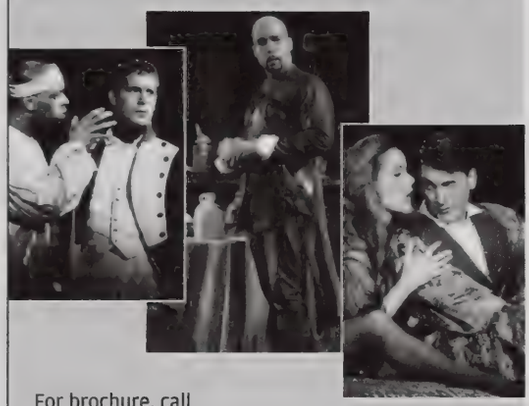
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special interest is Erich Leinsdorf's warm 1965 BSO broadcast in the twelve-disc box "Boston Symphony Orchestra: Symphony Hall Centennial Celebration–From the Broadcast Archives, 1943-2000" (available at the Symphony Shop, or online at www.bso.org). Another recently issued broadcast performance has Pierre Monteux leading the Royal Philharmonic Orchestra (BBC Legends).

There are two good, relatively recent biographies of Mendelssohn: *Mendelssohn: A Life in Music* by R. Larry Todd (Oxford University Press) and *A Portrait of Mendelssohn* by Clive Brown (Yale University Press). Todd is also author of the Mendelssohn entry in the revised (2001) New Grove Dictionary of Music and Musicians. Other books in which to read about the composer include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry from the 1980 edition of The New Grove Dictionary of Music and Musicians along with the Grove articles on Weber and Berlioz (Norton paperback); Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan); Philip Radcliffe's *Mendelssohn* in the Master Musicians series, revised by Peter Ward Jones (Oxford); George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieu than with specifics of the music (Funk & Wagnalls); the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners). A somewhat longer version of Michael Steinberg's note on the Piano Concerto No. 1 is in his program note compilation volume *The Concerto–A Listener's Guide* (Oxford paperback).

Still important among older recordings of the two Mendelssohn piano concertos are the young Murray Perahia's with Sir Neville Marriner and the Academy of St. Martin in the Fields (CBS Masterworks) and Rudolf Serkin's with Eugene Ormandy and the Philadelphia Orchestra (Sony "Essential Classics"). Representing today's "new" generation of pianists are the recordings by Lang Lang with Daniel Barenboim and the Chicago Symphony Orchestra (Deutsche Grammophon, the Mendelssohn G minor here being

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paired with Tchaikovsky's Piano Concerto No. 1) and Helen Huang with Kurt Masur and the New York Philharmonic (Teldec). Other noteworthy recordings of the Mendelssohn piano concertos include Stephen Hough's with Laurence Foster and the City of Birmingham Symphony Orchestra (Hyperion) and Jean-Yves Thibaudet's with Herbert Blomstedt and the Gewandhaus Orchestra of Leipzig (London/Decca).

The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The London symphonies (including the *London* Symphony) are treated in Volume III, "Haydn in England," which chronicles the years 1791-1795 (Indiana University Press). The Haydn entry in the recently revised (2001) New Grove Dictionary of Music and Musicians includes a new article by James Webster and a work-list by Georg Feder. This has now appeared as a single paperback volume, *The New Grove Haydn* (Grove's Dictionaries, Inc.) The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

Important older sets of the twelve London symphonies include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips) and Eugen Jochum's with the London Philharmonic (Deutsche Grammophon). Adam Fischer's set of the complete Haydn symphonies with the Austro-Hungarian Haydn Orchestra offers incredible value as well as good, solid performances (Brilliant Classics, bargain-basement-priced on 33 discs; originally on Nimbus). Period-instrument traversals of Haydn's symphonies have been undertaken by Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre) and by Roy Goodman with the Hanover Band (Hyperion). Individual recordings worth investigating of the Symphony No. 104 include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Charles Mackerras's with the Orchestra of St. Luke's (Telarc), and Mogens Wöldike's with the Vienna State Opera Orchestra (Vanguard Classics).

—Marc Mandel

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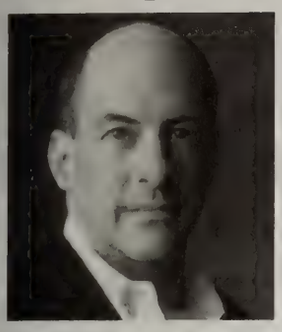
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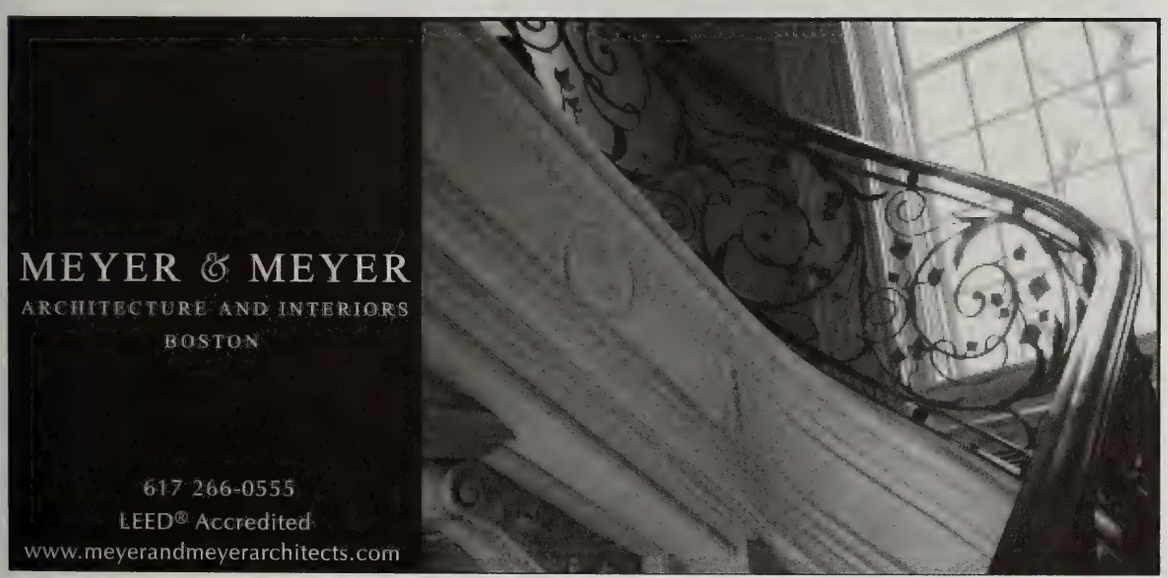
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Robert Spano



Music director of the Atlanta Symphony Orchestra, Robert Spano is recognized internationally as one of his generation's foremost conductors. Mr. Spano has enriched and expanded the Atlanta Symphony Orchestra's repertoire through his characteristically innovative programming. He elevated the Brooklyn Philharmonic to greater international prominence as its music director from 1996 to 2004. He was also director of Tanglewood's Festival of Contemporary Music in 2003 and 2004. Also at Tanglewood in 2003, he conducted the premiere of Osvaldo Golijov's chamber opera *Ainadamar*. Other recent achievements include two 2003 Grammy Awards for Vaughan Williams's *A Sea Symphony* with the Atlanta Symphony Orchestra and Chorus. In May 2004 he led the orchestra and chorus in its New York debut at Carnegie Hall. Highlights of the ASO's 2004-05 season, marking the orchestra's 60th anniversary, include two world premieres commissioned by the ASO, David Del Tredici's *Paul Revere's Ride* and *The Music of Our Final Meeting* by Christopher Theofanidis. Robert Spano has conducted nearly every major North American orchestra and has appeared with the opera companies of Chicago, Houston, Seattle, and Santa Fe. He has also led numerous orchestras in Europe and Japan, as well as appearing with the Royal Opera, Covent Garden and Welsh National Opera. In August 2005, Mr. Spano conducts three cycles of Wagner's *Der Ring des Nibelungen* with Seattle Opera, featuring an internationally acclaimed cast including Jane Eaglen. Also this season he leads Mark-Anthony Turnage's *Three Screaming Popes* with the San Francisco Symphony, returns to the Brooklyn Philharmonic to lead an all-Gershwin program, and makes his debut with the Royal Concertgebouw Orchestra of Amsterdam. Mr. Spano's critically acclaimed recordings with the Atlanta Symphony for Telarc include Rimsky-Korsakov's *Scheherazade*; Vaughan Williams's *A Sea Symphony*; "Rainbow Body," a disc of works by American composers; music of Jennifer Higdon, and Berlioz's Requiem. Mr. Spano was head of the Fellowship Conducting Program at the Tanglewood Music Center (1998-2002), has served on the faculties of the Juilliard School, the Curtis Institute, and Bowling Green State University, and is associate professor of conducting at Oberlin Conservatory. He also appears frequently at the Aspen Music Festival. As pianist, he performs chamber music with colleagues from the Atlanta Symphony, the Boston Symphony, the Brooklyn Philharmonic, and Oberlin Conservatory. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Mr. Spano grew up in a musical family. He is a graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert

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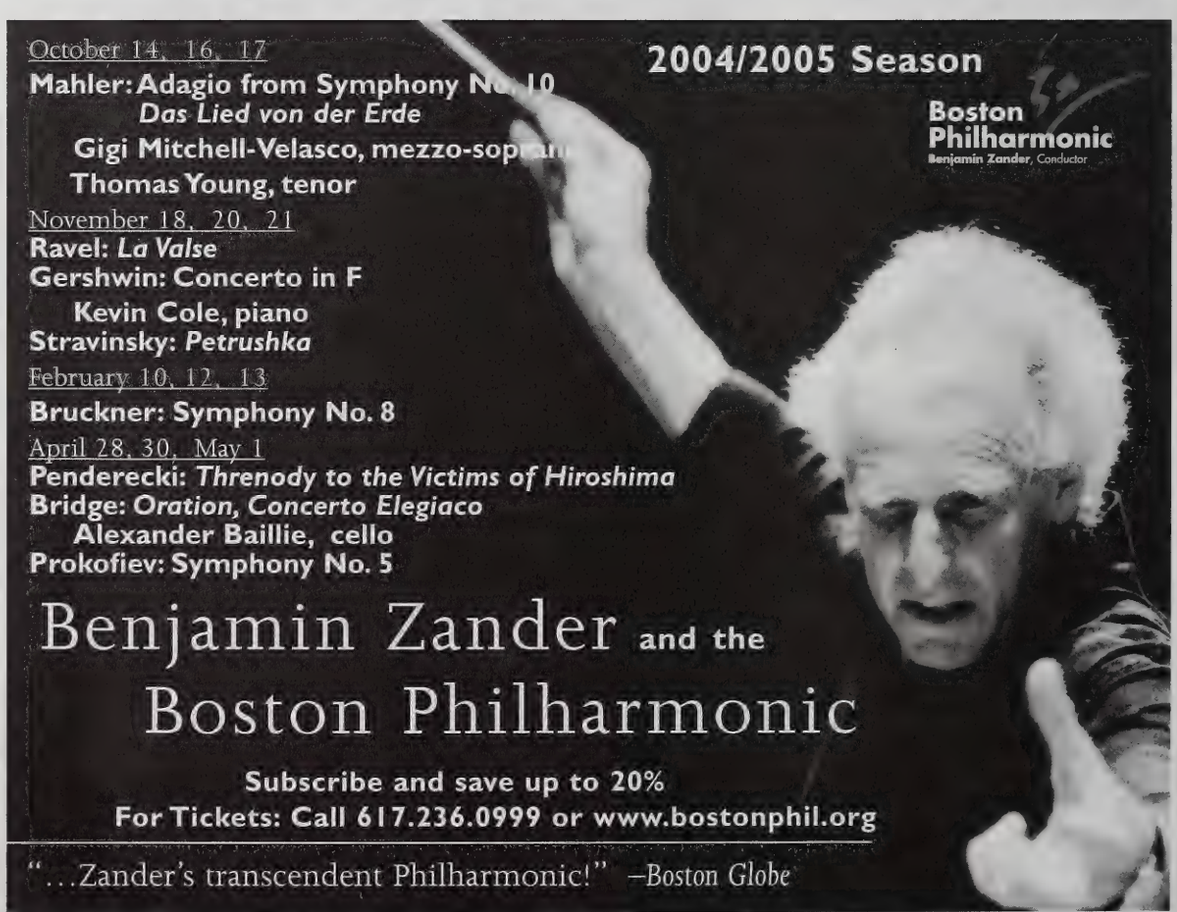
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Baustian, and continued his studies at the Curtis Institute of Music with the late Max Rudolf. Robert Spano has been featured on CBS's *Late Night with David Letterman*, *CBS Sunday Morning*, A&E's *Breakfast with the Arts*, and PBS's *City Arts*. A resident of Atlanta, Robert Spano was an assistant conductor of the Boston Symphony Orchestra from 1990 to 1993; he made his BSO debut leading subscription concerts in February 1991, and has returned frequently as guest conductor both at Symphony Hall and Tanglewood. His most recent subscription concerts were in March 2004, and his most recent BSO appearance was at Tanglewood last August.

Robert Levin



Pianist Robert Levin has been heard throughout the United States, Europe, Australia, and in Asia, in recital, as soloist, and in chamber concerts. He has performed on the Steinway piano with the orchestras of Atlanta, Berlin, Birmingham, Boston, Chicago, Cleveland, Los Angeles, Montreal, Utah, and Vienna, and with such conductors as Haitink, Marriner, Ozawa, Rattle, and Joseph Silverstein. On fortepiano he has appeared with the Academy of Ancient Music, the London Classical Players, the Orchestra of the Age of Enlightenment, and the Orchestre Révolutionnaire et Romantique, working with such conductors as Hogwood, Mackerras, McGegan, Norrington, and Gardiner. He is a frequent guest at such festivals as Sarasota, Tanglewood, Ravinia, Bremen, Lockenhaus, and the Mozartwoche in Salzburg. As a chamber musician he has long associations with violist Kim Kashkashian and the New York Philomusica. Mr. Levin is renowned for his restoration of the Classical period practice of improvised embellishments and cadenzas; his Mozart and Beethoven performances have been hailed for their mastery of the Classical musical language. He has recorded for the Deutsche Grammophon, CRI, Decca/Oiseau-Lyre, ECM, New York Philomusica, Nonesuch, Philips, and Sony Classical labels. Robert Levin studied piano with Louis Martin and composition with Stefan Wolpe in New York. He worked with Nadia Boulanger while still in high school and afterwards attended Harvard. Upon graduation he was invited by Rudolf Serkin to head the theory department at the Curtis Institute. He has also been a professor at SUNY/Purchase, resident director of the Conservatoire Américain in Fontainebleau, France (at the invitation of Nadia Boulanger), and professor of piano at the Staatliche Hochschule für Musik in Freiburg. President of the International Johann Sebastian Bach Competition and a member of the American Academy of Arts and Sciences, he is Dwight P. Robinson, Jr., Professor of the Humanities at Harvard University. In addition to his performing activities, Mr. Levin is a noted theorist and Mozart scholar. His completions of Mozart fragments are published by Bärenreiter, Breitkopf & Härtel, Hänssler, and Peters. His cadenzas to the Mozart violin concertos have been recorded by Gidon Kremer with Nikolaus Harnoncourt and the Vienna Philharmonic for Deutsche Grammophon and were published by Universal-Edition. Henle has issued his cadenzas to the flute, oboe, and horn concertos and will publish his cadenzas to the Beethoven Violin Concerto. His reconstruction of Mozart's *Symphonie concertante* in E-flat for four winds and orchestra, K.297B, was premiered by the Vienna Philharmonic Orchestra at the Mozartwoche in Salzburg; this was subsequently performed worldwide and recorded. A monograph treating the origin, authenticity, and details of the composition has been published by Pendragon Press. In August 1991, Mr. Levin's completion of the Mozart Requiem was premiered by Helmuth Rilling at the European Music Festival in Stuttgart, Germany. Published by Hänssler-Verlag, this has been performed worldwide and recorded numerous times. His completion of Mozart's C minor Mass, K.427, commissioned by Carnegie Hall, was premiered last month. Robert Levin made his debut with the BSO as harpsichord soloist in a Bach concerto in July 1969 at Tanglewood, and his subscription series debut in February 1974 as pianist in Mozart's concert aria "Ch'io mi scordi di te." His most recent Symphony Hall appearances with the BSO were in April 2001, when he was soloist in Beethoven's Second and Fourth piano concertos.



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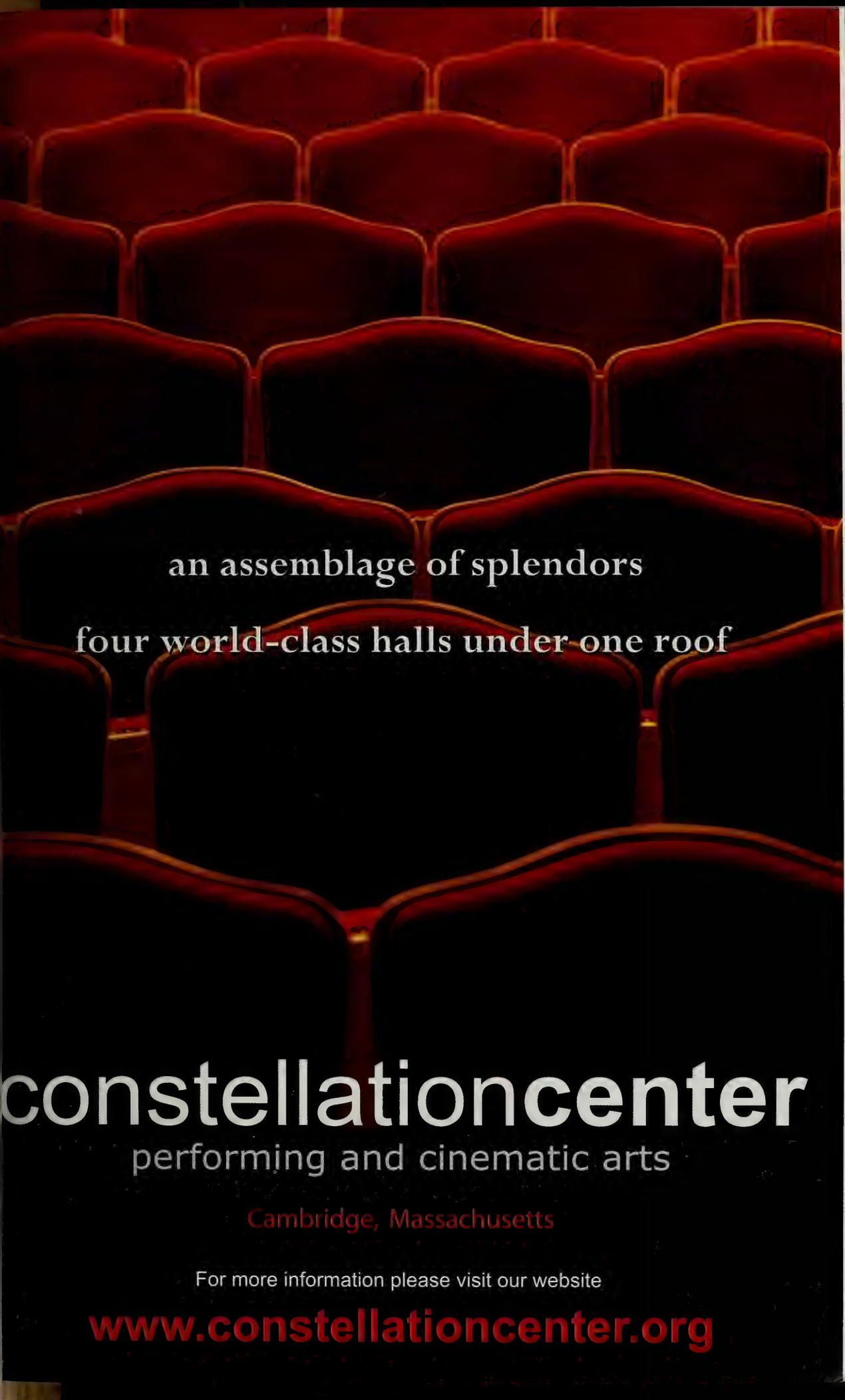
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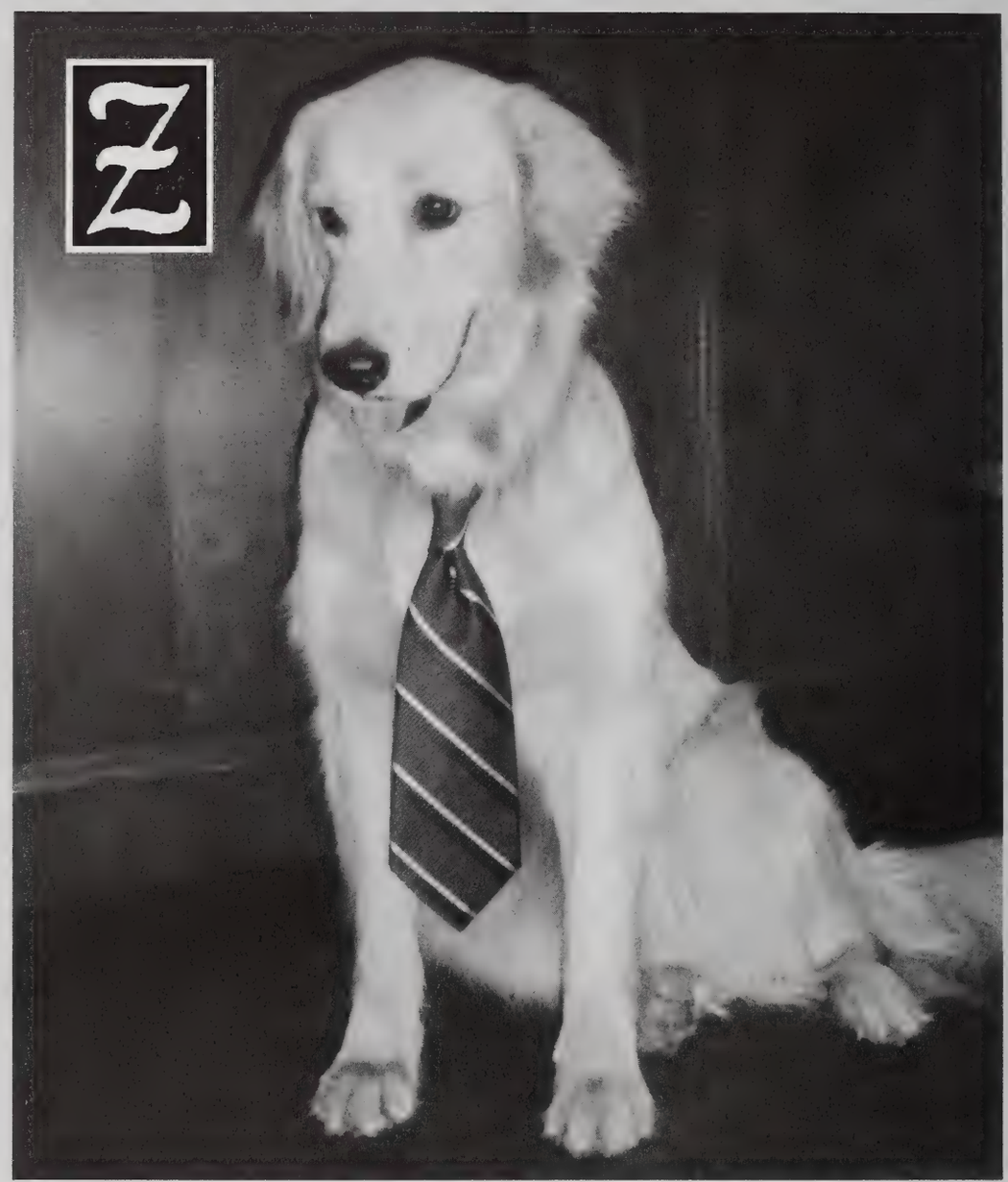
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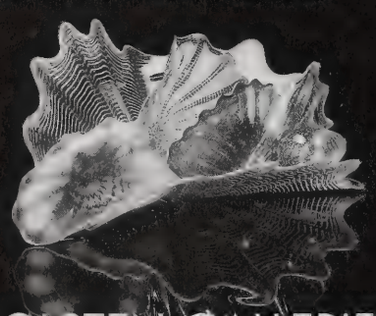
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(Open Rehearsal)
Thursday, February 24, at 8
Friday, February 25, at 8
Saturday, February 26, at 8

Pre-Concert Talks by Michael Steinberg, former BSO Director of Publications

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HARTMANN — Symphony No. 4 for String Orchestra
(American premiere)

Lento assai, con passione
Allegro di molto, risoluto
Adagio appassionato – Coda estatico

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MOZART — Serenade No. 10 in B-flat for winds, K.361(370a)

Largo – Molto allegro
Menuetto; Trio I; Trio II
Adagio
Menuetto: Allegretto; Trio I; Trio II
Romance: Adagio – Allegretto – Adagio
Theme (Andante) and Variations
Finale: Molto allegro

Young German conductor Ingo Metzmacher returns to Symphony Hall for the American premiere of the Fourth Symphony of one of Germany's greatest mid-century composers, Karl Amadeus Hartmann (1905-1963). Hartmann's symphonic style is a continuation of the tradition of Bruckner and Mahler. Also on the program—contrasting with the strings-only Hartmann work—is Mozart's great wind serenade, the so-called *Gran Partita* (c.1782), considered by many the finest piece of "*Harmoniemusik*," or wind-band music, ever written.

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PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Thursday, February 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'B'—February 24, 8-9:50
Friday Evening—February 25, 8-9:50
Saturday 'B'—February 26, 8-9:50

INGO METZMACHER, conductor

HARTMANN	Symphony No. 4 for String Orchestra (American premiere)
MOZART	Serenade No. 10 in B-flat for thirteen winds, K.361(370a), *Gran Partita*

Thursday 'C'—March 3, 8-10:10
James Levine Series—
Friday, March 4, 8-10:10
Saturday 'A'—March 5, 8-10:10

JAMES LEVINE, conductor
ALFRED BRENDEL, piano

HAYDN	Symphony No. 92, *Oxford*
MOZART	Piano Concerto No. 20 in D minor, K.466
SCHUBERT	Symphony No. 4, *Tragic*

Friday Evening—March 11, 8-10:45
James Levine Series—
Sunday, March 13, 3-5:45
Tuesday 'C'—March 15, 8-10:45

JAMES LEVINE, conductor
JUHA UUSITALO, baritone (The Dutchman)
DEBORAH VOIGT, soprano (Senta)
ALFONS EBERZ, tenor (Erik)
MIKHAIL PETRENKO, bass (Daland)
JANE BUNNELL, mezzo-soprano (Mary)
PAUL GROVES, tenor (The Steersman)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER	*The Flying Dutchman* (complete concert performance)

Thursday, March 17, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—March 17,
Friday 'B'—March 18,
Saturday 'A'—March 19,
Tuesday 'B'—March 22,

JAMES LEVINE, conductor

IVES	Symphony No. 2
VARÈSE	*Amériques*
GERSHWIN	*An American in Paris*

Sunday, March 20, at 3 p.m.
Jordan Hall, New England Conservatory

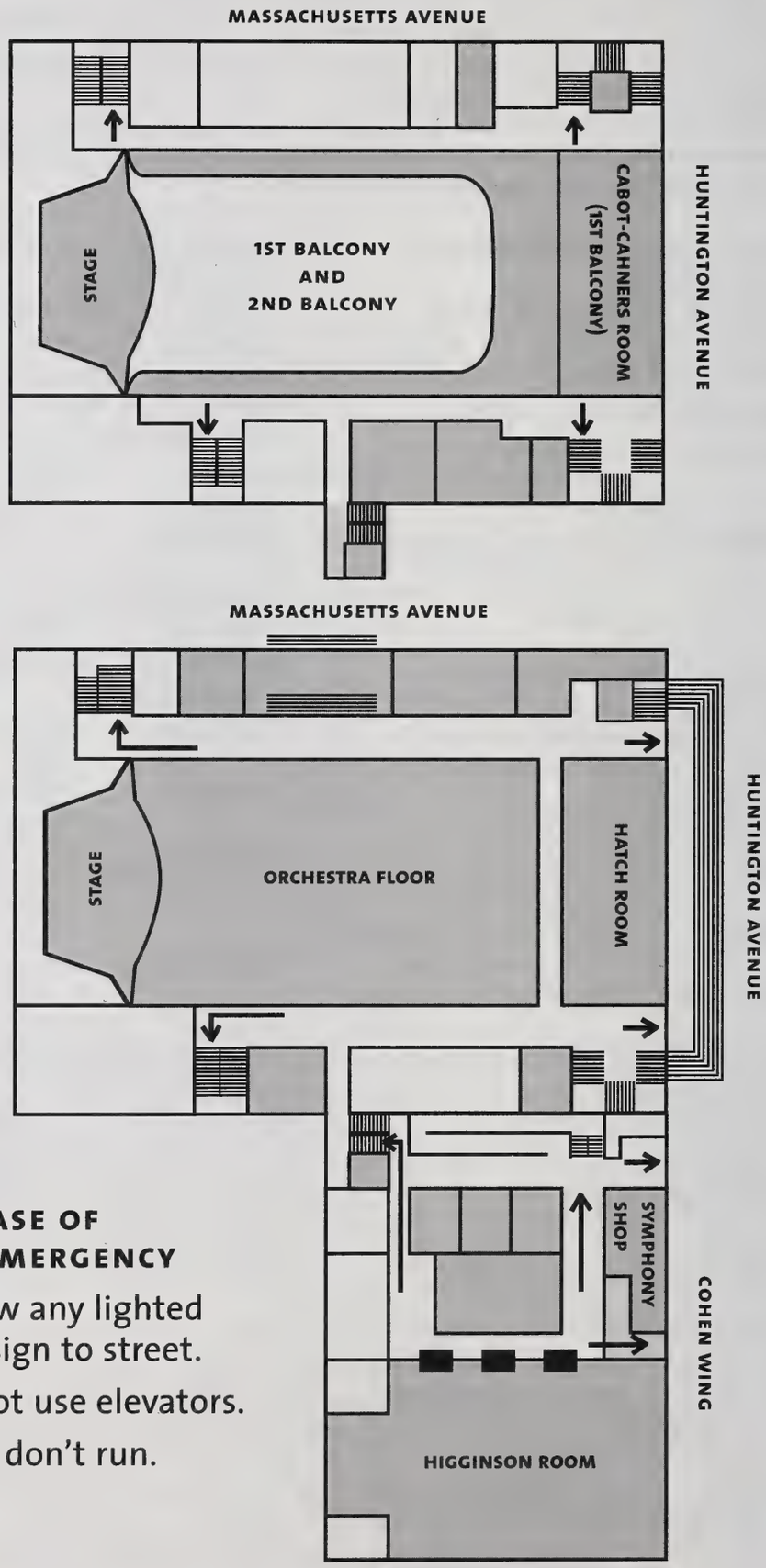
BOSTON SYMPHONY CHAMBER PLAYERS

COPLAND	*Elegies* for violin and viola
BARBER	*Summer Music* for wind quintet, Opus 31
STRAUSS/ HASENÖHRL	*Till Eulenspiegel einmal anders!*, for violin, clarinet, bassoon, horn, and double bass
BEETHOVEN	Septet in E-flat for winds and strings, Opus 20

Programs and artists subject to change.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 5 p.m. Monday through Friday (or until 2 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

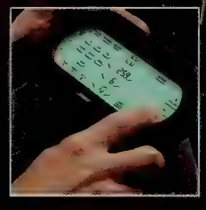
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

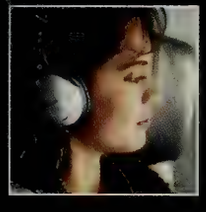
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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











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Rich Warren, *Chicago Tribune*, 6/1/90.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

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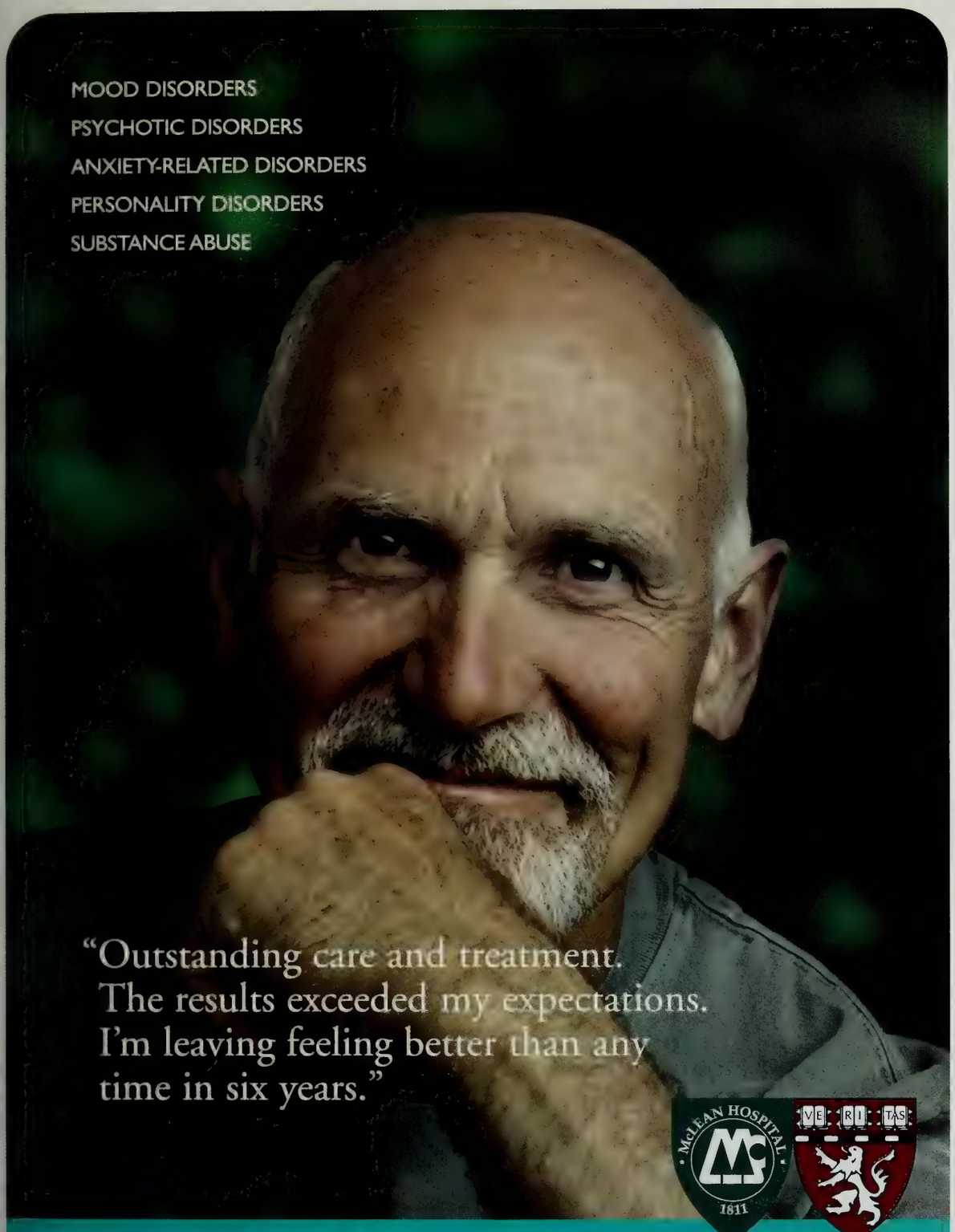
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This week's Pre-Concert Talks are given by Michael Steinberg, former BSO Director of Publications, and then annotator for the San Francisco Symphony and New York Philharmonic.

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BSO

James Levine, the BSO, and Pianist Alfred Brendel:
A Special, Added Open Rehearsal, Thursday, March 3, at 10:30 a.m.

The Boston Symphony Orchestra has added an extra, non-subscription Open Rehearsal on Thursday morning, March 3, at 10:30 a.m. for BSO Music Director James Levine's sold-out Haydn/Mozart/Schubert program of next week. The program includes Haydn's Symphony No. 92, *Oxford*; Mozart's D minor piano concerto, K.466, featuring the acclaimed Austrian pianist Alfred Brendel, and Schubert's Symphony No. 4, *Tragic*. A pre-rehearsal talk by BSO Director of Program Publications Marc Mandel at 9:30 a.m. in Symphony Hall is free to all ticket holders. Tickets are $16, available at the Symphony Hall box office, online at www.bso.org, or by calling SymphonyCharge at (617) 266-1200. Please note that there is a $5 handling charge for each ticket ordered by phone or online.

"New Perspectives On Wagner's *The Flying Dutchman*":
A Symposium, Monday, March 14, 2005

In conjunction with the BSO's concert performances March 11, 13, and 15 of Wagner's opera *The Flying Dutchman* under Music Director James Levine, Harvard University's Music Department and Minda de Gunzburg Center for European Studies, the Goethe-Institut Boston, and the BSO will host a symposium, "New Perspectives on Wagner's *The Flying Dutchman*," to take place Monday, March 14, in Cambridge, at Harvard's John Knowles Paine Concert Hall. The symposium will include presentations ("Deconstructing Senta," 1:30-3:30 p.m.; "Illusion and Fantasy in *The Flying Dutchman*," 4-6 p.m.) by prominent scholars and experts including Carolyn Abbate (Princeton University), Daniel Albright (Harvard University), John Deathridge (King's College London), Lydia Goehr (Columbia University), David Levin (University of Chicago), and Alexander Rehding (Harvard University), as well as a panel discussion ("*The Flying Dutchman* in Performance," 6:30-7:30 p.m.) with James Levine and soloists Juha Uusitalo (The Dutchman), Deborah Voigt (Senta), and Paul Groves (the Steersman). Admission is free and open to the public. John Knowles Paine Concert Hall is located behind the Science Center between Oxford Street and Massachusetts Avenue in Cambridge. For further details, please visit www.bso.org.

Following the BSO's performance of *The Flying Dutchman* on Sunday, March 13, the Goethe-Institut Boston will host a reception honoring the symposium's participants, to take place at the institute's home, at 170 Beacon Street, from 6:30-8 p.m., and to include brief remarks by Wagner scholar John Deathridge. The reception is open to the public, but please note that space is limited; those interested are requested to e-mail info@boston.goethe.org.

A Wagner Exhibit at Symphony Hall:
"Rainbow Bridge From The Charles—
Wagner Under The Baton Of Theodore Thomas (1884)"

In addition to the Wagner symposium at Harvard on March 14, the BSO and the Eda Kuhn Loeb Music Library of Harvard University are collaborating on an exhibit, curated by Andrea Cawelti, to be displayed at Symphony Hall during the weeks of March 7 and 14, 2005.

In the late nineteenth century, conductor Theodore Thomas was one of the most influential advocates of Wagner's music in America, giving the American premieres of many of Wagner's works, including selections from *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Der Ring des Nibelungen*. By continually exposing concert audiences to

these challenging new works on tours from New York to San Francisco, Thomas was directly responsible for the rapid spread of Wagner's popularity across the United States.

One of Thomas's most significant Wagner tours began right here in Boston. In April 1884 he brought his orchestra to Mechanics Hall, augmenting it with musicians from the BSO, performing excerpts from Wagner's works exclusively, and then returning to Boston again in May. Materials from the Eda Kuhn Loeb Music Library, the Harvard Theatre Collection, the Rosenthal Archives of the Chicago Symphony Orchestra, and the BSO Archives will be displayed to highlight these Boston programs, Thomas's approach to Wagner, the BSO players who participated, and other aspects of the three-month Wagner tour.

"Ives and his World": A Festival at the New England Conservatory of Music, March 13-17

In the days preceding James Levine's BSO performances (March 17-22) of Charles Ives's Symphony No. 2, the New England Conservatory of Music is presenting a four-day festival, "Ives and his World," focusing on various aspects of the New England composer who so masterfully blended the traditional and the unconventional. Four concerts, all at 8 p.m. in Jordan Hall, will include chamber and piano music (Sunday, March 13); choral music (Monday, March 14); songs and transcriptions for wind ensemble (Tuesday, March 15), and large-scale works for orchestra and chorus (Wednesday, March 16). Events in Williams

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

Hall at NEC include a lecture-demonstration, "The Difficulty of Ives," with pianist Stephen Drury (March 14, 5 p.m.); panel discussions on "Conducting Ives" (March 15, 5 p.m.) and "Ives in His Time and Ours" (March 16, 5 p.m.); a master class on "Singing Ives" with Helen Boatwright and William Sharp (Thursday, March 17, 10 a.m.), and a lecture by Jonathan Elkus on "Ives Symphony No. 2: time, place, and pacing" (March 17, 5 p.m.). Admission to these NEC events is free and open to the public. For full details, visit www.newenglandconservatory.edu/ives

A Special Symphony Hall Exhibit: Maud Powell, Pioneer American Violinist

An exhibit sponsored by the Maud Powell Society and Boston Pops Esplanade Orchestra concertmaster Joseph Scheer will be on display in the Massachusetts Avenue corridor of Symphony Hall from Thursday, January 27, through Saturday, February 26. As a violin student at the New England Conservatory of Music in the 1970s, Mr. Scheer acquired a collection of 78rpm recordings featuring 52 violinists performing the Bohemian composer/violinist Franz Drdla's *Souvenir*. As a student interested in what makes a great violinist great, Scheer sat and listened to the entire collection. It was then that he discovered the artistry of Maud Powell (1867-1920), the American violinist who gave the American premieres of the Tchaikovsky and Sibelius violin concertos. Though virtually unknown today, Maud Powell—who was born in Peru, Illinois, and died in Uniontown, Pennsylvania—is considered by many as America's first great master of the violin to achieve an international reputation. She appeared with the Boston Symphony Orchestra on five occasions between 1887 and 1912, playing violin concertos of Bruch, Saint-Saëns, Tchaikovsky, and Sibelius. Joseph Scheer's interest in Maud Powell led to his involvement with the Maud Powell Society. The exhibit includes reproductions of, and original documents from, the collections of Scheer and the Maud Powell Society, as well as relevant materials from the BSO Archives.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, former BSO Director of Publications Michael Steinberg discusses Hartmann and Mozart. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Haydn, Mozart, and Schubert (March 3-5) and Wagner's *The Flying Dutchman* (March 11-15), and Jan Swafford of Tufts University discusses Ives, Varèse, and Gershwin (March 17-22).

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.



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A Program Speaks

by Judith Tick

James Levine juxtaposes works by Charles Ives, Edgard Varèse, and George Gershwin in his upcoming Boston Symphony program of March 17, 18, 19, and 22. Tickets are available by phone, online, by mail, or in person at the Symphony Hall box office (see page 71 of this program book).

James Levine's upcoming Boston Symphony program juxtaposing three orchestral works by two Americans (Charles Ives and George Gershwin) and a French-born American (Edgard Varèse) provides an opportunity to reflect briefly on the history of the American symphonic tradition. The program comes during a season that, given Maestro Levine's commitment to the important American composers of today, is rich in 20th- and 21st-century American music. Already this season, BSO audiences have heard a major symphonic work by Elliott Carter and the world premiere of a new work commissioned by the orchestra from Milton Babbitt. This week brings Yehudi Wyner's new BSO-commissioned Piano Concerto. At the end of March, Mr. Levine will introduce two more world premieres, commissioned by the BSO from John Harbison and Charles Wuorinen. This commitment to the music of our time is special. Occasionally a symphony program includes a single American composition, more rarely two, but so seldom three that the programming of three historic works by Ives, Varèse, and Gershwin on Mr. Levine's program of March 17, 18, 19, and 22 warrants special comment.

An American symphonic tradition officially began in 1876 with the premiere of John Knowles Paine's Symphony No. 1. It stabilized in 1880, when Paine's Symphony No. 2 became the first American symphony to be published in full score—and therefore able to be played again routinely. A generation of other Boston-based composers followed Paine in producing indigenous symphonic composition. Even if the names of George Chadwick (who wrote lovingly of his Boston "community") and Amy Beach (who left it soon after her husband died) have tenuous audience recognition today, their considerable talents—aided by many BSO performances—furthered the cause.

We can understand how self-consciously our late-19th-century composers attended to making respectable orchestral music. An oceanic legacy (Beethoven, Mendelssohn, Brahms, Wagner, etc.) rolled in from Europe; to ride those waves seeking national identity and recognition—an American sound, if you will—was as risky as sailing on the Titanic. Yet within the next fifty years we arrived at the extraordinary achievements of Ives, Varèse, and Gershwin.

Because these composers had such different styles and musical values, it may be a stretch to think of them as contributing to a coherent American symphonic tradition. Ives, the portrait-painter of small-town Yankee culture and celebrator of Protestant hymnody, was phobic about technology—and closed-eared to the very sounds Varèse loved. Varèse, in contrast, had little interest in conventional melody (never mind gospel hymns). Inspired by the ambient music of machines and the sound of city streets, he instead pioneered brilliant explorations of percussion and electronic music coordinated with his many visionary manifestos about musical space. Gershwin was a city boy who loved the jazz and African-American music in which Ives had limited interest, and to which Varèse was indifferent. The paradigm of the crossover composer, Gershwin virtually established the practice of "symphonic jazz."

Of the three, Gershwin adopted Romantic orchestral style comfortably as his own. Growing up a Jewish New Yorker among recent immigrants (including many Russians), he loved passionate string-based melodies—just what modernists like Varèse rejected. Varèse turned down Gershwin's request to study with him. Gershwin also contacted Ives by calling Ives's office to profess his admiration for the *Concord* Sonata and his songs, but the two never met.

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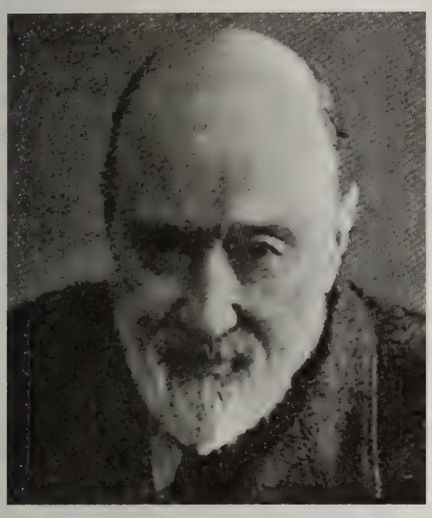
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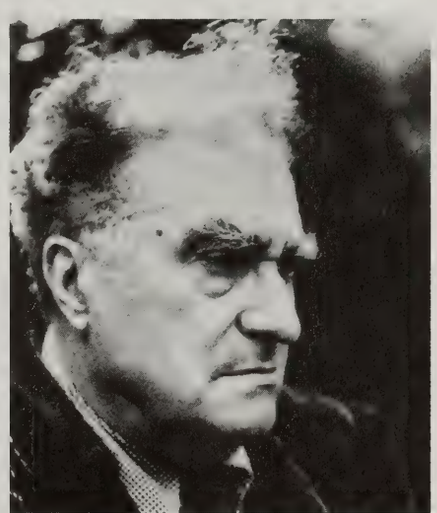
There were profound lifestyle and career differences as well. A successful insurance executive and businessman, Ives kept his distance from the bohemian Varèse. Gershwin, meanwhile, first made his living as a song-plugging-pianist and composer of show tunes in a world alien to Varèse. Ives had virtually no meaningful audience until his composing career was over. Varèse had a transatlantic career among a small modernist audience that celebrated his genius and created a myth about his lack of acceptance. Gershwin had the largest audience of any American composer in his lifetime and possibly after. Given such differences, can we construct a historically viable American symphonic tradition from their legacies?



Charles Ives (1874-1954)

James Levine's Ives/Varèse/Gershwin program offers some possible answers by drawing on the immediacy of live performance—that is to say, the power of musical experience. The cumulative effect of listening to these works sequentially produces a buzz—a virtual conversation among the compositions themselves that transcends the particulars of personality, and challenges us instead to hear these pieces as collective history. The irony is that, even if Ives, Varèse, and Gershwin were probably never in the same room—nor wanted to be—their music suggests that they shared more than they knew. Through this program we hear unsuspected affinities. The mutual "conversations" emerging from their musical encounter in this program evoke two important ideas—one about roots, the other about democracy.

In a country where a frontier had expanded and then closed within fairly recent memory; where populations continue to shift rapidly; and where skyscrapers as much as crowds profile a city's identity, it is notable how these three works create memorable soundscapes of place. Ives's Second Symphony uses music to summon up his hometown of Danbury, Connecticut. Drawing especially on his father's small-town playlist of Stephen Foster, hymn tunes, and Bach, Ives gilds every tune he quotes with the patina of elegy. We breathe in his musical boyhood memories of Our Town, a place where Copland would later claim turf as well.



Edgard Varèse (1883-1965)

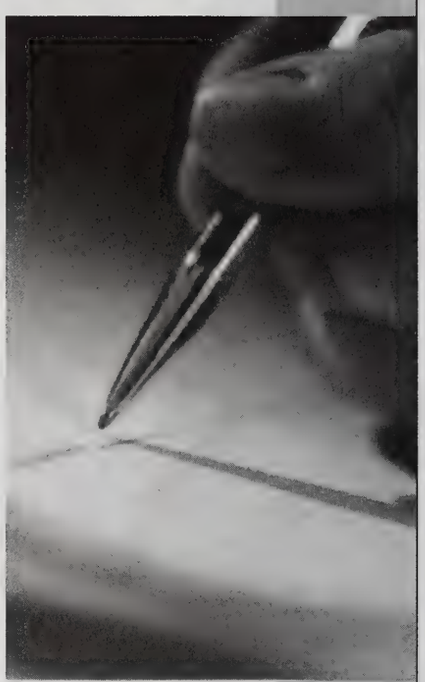
While the sound of place shifts in the compositions of Varèse and Gershwin—moving the site to Our City—the intent and artistic success in establishing musical bonds between place and music remains constant. The aesthetics of place link Gershwin's brash French taxi horns with Varèse's sirens—how witty is this pairing of a piece about an American in Paris with a piece about a Parisian in New York! Even more important, the composers' subjective response to place shapes the music. Gershwin infuses Paris with the optimism of youth and jaunty innocence. Varèse's *Amériques* is, in the composer's words, "symbolic of discoveries—new worlds on earth, in the sky, or in the minds of men."

As in Ives's Second Symphony, memory plays a tangible, even if more limited, role. Gershwin's American gets the "homesickness blues." *Amériques* is reputed to recall vignettes from Varèse's travels, moving from European "echoes of the Romanesque church at Tournus" and the Mediterranean at Savona to the Hudson River and streets of

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Manhattan. We hear these pieces "talk" about and therefore herald an important historic characteristic of an American symphonic tradition—"location, location, location."

The other musical idea explored through this program concerns the debates over the relative appeal of classical "versus" popular musics. During the period when Ives, Varèse, and Gershwin were composing the works to be heard here (ca. 1900 to 1930), questions about the relationship among classical and popular styles were argued as fiercely as they are today, although with different emphases. Gershwin opposed the racism that accompanied the reception of jazz; Ives opposed the condescension that marginalized gospel music.



George Gershwin (1898-1937)

No need here to review the culture wars of the past, fought with snobberies real and reversed, with clichés equating elitism with classical music and democracy with popular music. All three works on this program express how central and indeed fruitful this issue has been for the American symphonic tradition as they "speak" directly to these questions: Can American classical composers create classical music to compete with the intoxications of popular music? Should they isolate themselves from the marketplace? Could they reach out across divisions of race and class? Must they? There are so many easily audible quotations from Protestant gospel tunes and popular songs in Ives's Second Symphony that the piece begins to sound like a version of "symphonic folk," a precursor of Gershwin's "symphonic jazz." In Gershwin's tone poem, there is so much debt to blues and jazz practice that we suspect Gershwin's American will come home to take the "A" train. And Varèse in *Amériques* reflects a comparable argument about hierarchy by incorporating both Old World and New World language. His version of "classical" is the mainstream modern music of Debussy and Stravinsky—the music he left behind to emigrate here. Thus *Amériques* reenacts a parallel debate about cultural hierarchy and stylistic change.

In the end, all of these pieces do more than mirror their times or frame historical narratives. In this program their collective power models ways for thinking about the questions they raise in their "conversations" with each other and with us. When Gershwin's persona sings the blues, the music foreshadows the universalizing authority of a quintessentially African-American idiom. When Ives sets evangelical gospel tunes as if they were Bach chorales, he employs "Bringing in the Sheaves" to emulate the dignity of "Jesu meine Freude" as transcendental sacred song. When Varèse's *Amériques* uses acoustic instruments to sound light years away, it also demands respect for the potential of tradition to renew itself. Instead of "high" and "low" categories of music, we are engaged by musical discussions of common ground. This program helps shape a fresh context for realizing the democratizing potential of musical experience just as it sustains a still emerging American symphonic tradition in fascinating, previously unexplored ways.

Judith Tick, a Matthews Distinguished University Professor in the Department of Music at Northeastern University, is the author of *Ruth Crawford Seeger: A Composer's Search for American Music* and co-author, with Gail Levin, of *Aaron Copland's America: A Cultural Perspective*. She is the editor (with associate editor Paul Beaudoin) of *Music in the USA: An Uncommon Reader*, forthcoming from Oxford University Press.

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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.



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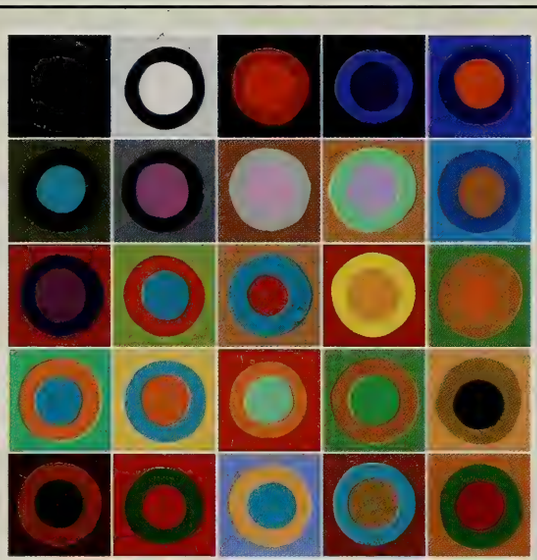
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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



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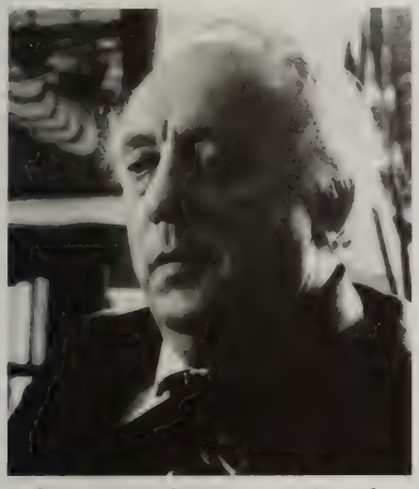
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Karl Amadeus Hartmann
Symphony No. 4 for String Orchestra



*Karl Amadeus Hartmann was born in Munich, Germany, on August 2, 1905, and died there on December 5, 1963. In 1938 he wrote a Symphony for Strings and Soprano (also titled Symphonic Concerto for Strings), and in 1947 he recomposed the material of that work as the Symphony No. 4, dropping the vocal finale (*Epitaph for a Warrior *by Kong-Fu-Tse [Confucius] in the German translation by Klabund) and putting a purely instrumental Adagio appassionato in its place. Another significant source-work for this symphony is Hartmann's String Quartet No. 1 of 1933. The first performance took place in Munich on April 2, 1948, Hans Rosbaud conducting the Bavarian Radio Symphony Orchestra. These are the first performances in the United States. Until now, the only music of Hartmann's to have been played by the Boston Symphony was his Symphony No. 6, which Richard Burgin conducted here in October 1961. The duration of the Symphony No. 4 for String Orchestra is about 35 minutes.*

Hartmann is one of those composers—Roger Sessions and Luigi Dallapiccola are two others—where the gap between immense achievement and too meager recognition is absurd. He first worked with Joseph Haas, a student of Max Reger, but that relationship ended stormily, and he always maintained that his real musical education began in 1927 when he met Hermann Scherchen. Chiefly remembered now as a penetratingly intelligent, sometimes idiosyncratic conductor who made many important recordings in the early LP years, Scherchen was an amazingly multifaceted musician and man—theorist, pedagogue, writer, editor, tireless advocate for new music, passionate adherent of left-wing politics, and free spirit generally. He taught analysis and composition as well as conducting, and his students included the composers Bruno Maderna and Luigi Nono.

Hartmann's musical and intellectual appetites were aroused by the dizzying diversity of artistic currents in the 1920s, which were of course his own twenties as well: Futurism, Dada, jazz, Expressionism, all that and more made its way into his early pieces, and he was grateful to Scherchen right away for enforcing some focus and order in his work. He came to treasure Scherchen's teaching even more because he "was working from prac-



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tical experience *and dealt with the human element first and foremost* [emphasis added]." Not least, he thanked Scherchen for dragging him into the twentieth century, most particularly because he opened the world of Arnold Schoenberg and Alban Berg to him. Those composers, along with Anton Webern, the third of the leaders of the Second Viennese School, were always a cause with Scherchen, who had cut his teeth as a professional when, at twenty, he organized and led the preliminary rehearsals for the first performance of *Pierrot lunaire.*



Karl Amadeus Hartmann with his wife Elisabeth and Igor Stravinsky

Not that Hartmann was ever tempted or inclined to become a Schoenbergian. Like Bartók, Shostakovich, and Britten, he was amused on occasion to invent a theme consisting of all twelve notes of the chromatic scale—the cello-and-bass pizzicato line at the beginning of the Fourth Symphony's finale is an example—but as a ruling principle the twelve-tone system held no charms for him. What overwhelmed him in Schoenberg and Berg was the intensity of expression in their music and the vocabulary of gestures with which those composers conveyed that intensity. It was an antidote to the New Objectivity (*Neue Sachlichkeit*) represented by Paul Hindemith, then at the forefront of German musical life.* For Hartmann, whose music at its most characteristic is, above all, the expression of white-hot emotion, it was like finding a spring in the desert.

Much of that emotion arises from Hartmann's lasting anguish at what he saw happening in Germany: the Nazis, what they stood for and what they did, horrified and nauseated him. At the same time, he could not imagine an existence away from his homeland, his language, and his native city, and so, after 1933, he entered what came to be called inner emigration. He was fortunate in that Alfred Reussmann, his wife's father, was the prosperous owner of a ball-bearings factory, and though he disapproved of his son-in-law's political views he continued to provide financial support.

For a time, Hartmann continued to get performances abroad, even winning several prizes, but he refused to participate in German musical life in any way. More and more, what he composed was "for the bottom drawer." Once, during the war, he went to Vienna for four lessons with Webern. Schoenberg had gone to America, Berg had died, and working with this third and then totally ignored member of the Viennese Trinity was a way for Hartmann to get close to those musical heroes of his. In a way it was comparable to the young Beethoven's having, in Count Waldstein's phrase, gone to Haydn to receive the spirit of the recently dead Mozart. Hartmann was happy to find another musician who cared about Mahler and Schoenberg, though he was disappointed by Webern's lack of interest in Bruckner. Analyzing Beethoven and Reger together was illuminating, but

*Even though Hartmann rejected Hindemith's "objective" expressive—or non-expressive?—stance and the aesthetics of the *Neue Sachlichkeit* generally, he nonetheless found some stimulation in Hindemith's musical vocabulary. This is especially evident in what has become one of his most played works, the *Concerto funebre* for Violin and String Orchestra (1939, revised 1959).

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he had no sense of having made personal contact and felt silenced by Webern's nationalistic and law-and-order-loving tolerance of the Nazis.

At war's end, Hartmann was flung from isolation into the whirlwind of public life. Politically and morally clean, he was in demand. One legacy of the Hitler years was that German musicians found themselves completely ignorant about what had happened in their field during the last twelve years, a period in which Schoenberg, Bartók, Stravinsky, and Webern were among the mature composers doing some of their most significant work and in which a whole crop of younger talents was beginning to assemble on the stage. With subsidies from the Bavarian government and the Bavarian Radio, Hartmann organized and for the rest of his life ran a distinguished and admirably non-ideological series of new-music concerts called MUSICA VIVA, a name he took from a magazine Scherchen had published in the early 1930s. For a time he also served as dramaturg to the Bavarian State Opera and music adviser to the Bavarian Radio. The ideal of public service is something Hartmann had learned in part from his first teacher, Haas, who was much inclined that way; among other things, his own compositional conservatism notwithstanding, in 1921 he was one of the founders of that hotbed of modernism, the Donaueschingen Festival.

Most important, Hartmann, who had worked in silence between the ages of twenty-eight and forty, years that are normally crucially productive ones for an artist, could at last compose regularly—and for human audiences, not for the desk drawer. He destroyed much of what he had written before the war, but also used some of it in completely reworked form in his new compositions; most, in fact, of his work through the Sixth Symphony of 1953 is based on older material. (The 1953 Concerto for Piano, Winds, and Percussion was the first major work Hartmann composed without using any pre-war material.) Essentially his existing oeuvre comes from the brief period 1946 to 1963.

Hartmann's most played composition today is the poignant *Concerto funebre*, an expres-



sion both of grief and of his desire, when he wrote its original version, to set something positive against the seeming "hopelessness of prospects for the spiritual" in 1939, soon after *Kristallnacht*. Much of his music is grave in temper. It does not do, however, to imagine Hartmann as a Cassandra or a mourner in perpetual sackcloth: he was capable of veritable explosions of athleticism and joie de vivre. His catalogue contains other concertos, chamber music, and an opera, *Simplicius Simplicissimus* (based on the picaresque novel by the 17-century author Hans Grimmelshausen). In 1962, Hartmann returned to vocal music, planning a major work based on Jean Giraudoux's wartime play *Sodome et Gomorrhe* with its vision of the end of the world, but he was able to complete only one magnificent baritone soliloquy before his death from pancreatic cancer.

His eight symphonies are the center of Hartmann's life work. He was a composer whose proper instrument was the orchestra, and he had, truly, what Schoenberg called "the lungs of a symphonist." Much of the Symphony No. 1, in which he sets words from Whitman's *When Lilacs Last in the Dooryard Bloom'd* (in German) goes back to 1936, but the work as we have it now dates from 1948, with revisions undertaken in 1950. By 1948 he had already written the work he called *Adagio* (Symphony No. 2)—sorting out genesis and chronology is never easy with Hartmann, that constant reviser and recycler—and his first six symphonies were all achieved within an eight-year span.

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None of the works conforms to the old standard symphony pattern. The Fifth, the only one whose design is "normal"—three movements, fast, slow, fast—is a *symphonie concertante* for an orchestra with no violins and violas (twice reworked from what was originally, in 1933, a Concerto for Trumpet and Winds). Hartmann's other three-movement symphony, the Fourth, played at these concerts, turns the standard distribution of speeds inside out, a fast movement being enclosed between two slow ones. A plan Hartmann came to favor was one of two large sections, each divided into two or more movements.* Fugues abound, and sometimes, perhaps following Beethoven's lead in the Piano Sonata, Opus 110, Hartmann liked to present fugues followed by variations upon them.



Hartmann in the late 1950s with Hans Werner Henze

The Fourth Symphony's first movement begins with an extended melody for all the violins, with sparing punctuation added by the lower strings.† If asked to show why I find Hartmann's music so communicative, so moving—if you like, so worthy a successor to Schoenberg's and Berg's—I would want to play these first three minutes of the Fourth Symphony. It starts pianissimo in the register just above middle C, and as it climbs, slowly at first, then more rapidly, it grows more intense in four ways—there are quicker notes, the speed of the whole passage increases, the volume reaches fortissimo, and the line travels higher and higher, arriving eventually at a place about three octaves higher than its starting point. It is just before that climactic arrival that the lower strings enter with their powerful punctuations. Then the process reverses itself, the line becoming low enough for the cellos to have to take over from the violins. The harmonies implied by the highly chromatic melody are elusive, but the chords supplied by the other strings are firmly tonal. It is an utterance of tremendous power, one of those drawn-out melodies we can occasionally find in Mahler and of which there is an extraordinary example, also in strings—and one Hartmann could not have known yet—at the end of Schoenberg's *Moses und Aron*.

Violas, joined by cellos, continue the melodic flow with a new idea, and that, together with the original violin melody, makes up the first part of the movement. Then comes a contrasting section, a bit faster and of more nervous temperament, and then the two first ideas return, though in reverse order, and leading now to a huge and extended climax. A solo violin enters as though in the hope of leading the movement to a peaceful close, but unrest remains in the voices below.

The second movement is fast. It sounds at first as though it might be a scherzo, but bit by bit we grasp that the scale is larger and certainly that the mood is fierce. There are passages marked *scherzando*, *capriccioso*, and *giocoso*, but in fact the first direction

*Hartmann could have found precedent in Nielsen's Symphony No. 5 (1922) or William Schuman's Third (1941), but I doubt he knew either work. He often referred, however, to the tremendous impact made on him by Schubert's (inadvertently) two-movement *Unfinished* Symphony when he heard it as a boy.

†Hartmann was imagining the sound of an orchestra in which the second violins were placed stage left, opposite the firsts, not behind them, so that this melody would sound across the breadth of the entire stage. I am indebted to the late Rafael Kubelik, who made a magnificent recording of this work, for this assurance.

A Purpose Greater Than Oneself

"It is in the shelter of each other that the people live." The Irish Proverb has come to mind often during the past few years as girls and adults have met to talk about terrorism, war, hardship, and sacrifice. Together, as disturbing stories from across the country and around the world have unfolded, we have articulated our shock and disbelief, and, more importantly, confirmed the power of collective spirit, determination, and resilience. In community, over and over, we have performed the ancient task of teaching the next generation that hope and trust are stronger than hate.

Perhaps it takes difficulties and challenges for us to understand how important it is to resist the loss of community in contemporary culture. Recent studies argue that Western societies have experienced a noticeable decrease in social capital or social connectedness over the past few decades. Suburban sprawl, busy parents, and the scatter of extended families have reduced the time we spend together and imperiled our collective strength.

And now researchers tell us that the rise in social disconnectedness parallels the rise in children's anxiety. How could it be otherwise? When our communities weaken, the individuals in them first become distrustful, then anxious. Young people need sustained, healthy interactions in order to learn how to trust themselves and others.

Adding to the rise in anxiety is girls' awareness that we expect more of them than ever before. In *The Hurried Child,* David Elkind says that today's youngsters are the "unwilling, unintended victims [of] constantly rising expectations." As a result-oriented society, we are fixated on high growth rate and strong performance as we try to compensate for the fractures in our collective life. These goals may be perfect for the GNP, but they are not sufficient for adolescents trying to become effective and balanced adults.

We are all familiar with the demands placed on young people. We expect high achievement, high test scores, admission to elite colleges, and early steps toward a brilliant career. At one time, the important challenges of school were tempered by the warmth of family and the relaxation of unscheduled time with friends. Now, every minute not in school is scheduled. The bewildering changes in our society leave us with kids who sometimes seem to be drowning in a sea of adult requirements.

Even without the added pressure from this culture, adolescence is an uneasy time. Think of what a girl will accomplish between the ages of fourteen and eighteen. She must establish an identity, become independent from parents, learn about relationships, clarify ethical positions, grow physically, overcome awkwardness, deal with peer pressure, and maneuver through the social land mines, confronting sex, drugs, and our media-fired culture. Then, of course, she's expected to excel in Biology, Calculus, and U.S. Government and compete in team sports. Add onto that list getting into her first-choice college and keeping her room clean, and we will acknowledge that there is a lot to be uneasy about.

But a girl should not have to absorb all of the worries of the adult world just to grow up. She should not have to experience life as an unrelenting test in order to achieve. A strong community guided by wise and caring adults will empower her genius. It will let her know that she is not the only person who has ever encountered difficulty and frustration. It will connect her to others who have met serious challenges and accomplished great works. She will learn to trust the sufficiency of her person, and she will develop a purpose that is greater than herself. Instead of feeling small and anxious, she will be expansive and confident. She will relax and work from inside herself. She will do everything she needs to do and more.

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is *risoluto*, and as the movement progresses we also encounter *strepitoso* ("blustering") and—the only places for which Hartmann uses German—*sehr brutal.* Béla Bartók had actually become a presence here near the end of the first movement when the accompanying strings are directed to use the so-called Bartók pizzicato, that is, plucking the string so hard that it snaps back against the fingerboard. Now, in the second movement, the Hungarian master is a presence in a broader sense in that this piece suggests the idea of an expanded Bartók string quartet movement. This indeed is where Hartmann revisits, in detail as well as in spirit, his own String Quartet No. 1, written 1933 under the spell of Bartók's Fourth Quartet (1928).* This second movement of Hartmann's Fourth Symphony is fiercely energetic music.

Hartmann ends with another slow movement. It was always important to him to be sure there was ample contrast between chordal and polyphonic passages in his music; likewise he sensed the necessity of having athletic music against which to set the slow movements that he felt were his most personal or, as German artists sometimes like to say, confessional declarations. Each movement in the Fourth Symphony is shorter by quite a bit than the previous one—the timings are something like 15, 10, and 7 minutes respectively—and so the final Adagio appassionato is a very different sort of slow movement from the opening Lento assai.

As I mentioned earlier, the opening line—pizzicato cellos and basses—is a twelve-note series, even a learned one in that the second six notes are the first six in reverse order and upside down, but Hartmann does not make this series the DNA of the whole piece as Schoenberg or Webern or Berg would have done. The line does, however, become a strong bass to a whole sequence of songful and—need one say?—intensely expressive melodic lines. The dramatic end, which Hartmann marks *Coda estatico*, takes your breath away. There is a sudden burst of speed, a silence, an outcry in quadruple fortissimo. Then three barely audible pizzicatos on C bring this symphony, one of the twentieth century's masterpieces, to its close.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide and The Concerto–A Listener's Guide*). A third volume, *Choral Masterworks–A Listener's Guide*, on the major works for orchestra with chorus, is due next month.

*Hartmann continued to hold Bartók in deepest reverence. One of his first and most important acts as director of the Munich MUSICA VIVA was to give Germany its first hearing of the complete cycle of the six Bartók quartets. The ensemble he invited for these concerts was the great Végh Quartet, renowned for its Bartók and Beethoven interpretations, and which had given the first performance of Hartmann's Quartet No. 1 in Geneva in 1936.

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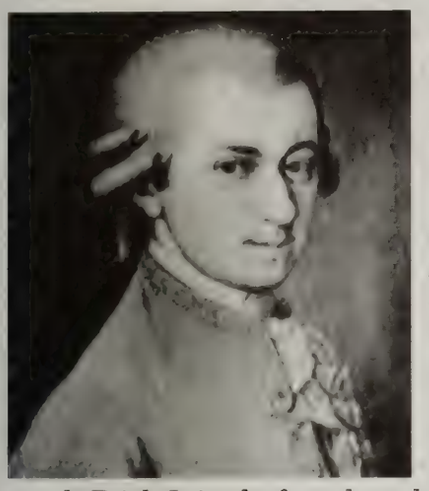
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Wolfgang Amadè Mozart
Serenade No. 10 in B-flat for winds, K.361(370a)



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart evidently composed his B-flat wind serenade shortly before February 1784, though he may have begun it as early as 1781; the work was first performed in late March of 1784 in a concert given by Anton Stadler. Serge Koussevitzky introduced the Serenade to the repertory of the Boston Symphony Orchestra in December 1932, when he performed five of the seven movements. The BSO has also played partial performances under Charles Munch and, most recently, Edo de Waart, who led four movements in July 1987 at Tanglewood. Erich Leinsdorf conducted the BSO's first complete performance of this Serenade in July 1964 at Tanglewood; since then the orchestra has also played the entire score under Seiji Ozawa (in July 1970 at Tanglewood), Leinsdorf again (the first complete subscription performances, in January 1989), and Bernard Haitink (the most recent subscription performances, in April 1999). The work is scored for two oboes, two clarinets, two basset horns, two bassoons, four horns, and double bass.

Anton Stadler was Mozart's favorite clarinetist, with whom he played the first performance of the E-flat quintet, K.452, for piano and winds (Mozart was the pianist on that occasion) and who premiered the Clarinet Quintet, K.581, in 1789. When Stadler planned a benefit concert in the early spring of 1784, a Vienna newspaper announced that the program would include "a big wind piece of quite an exceptional kind composed by Herr Mozart." A later writer described the piece with enough detail to pinpoint the B-flat serenade:

> I heard music for wind instruments today by Herr Mozart, in four movements, glorious and sublime. It consisted of thirteen instruments; viz. four corni, two oboi, two fagotti, two clarinetti, two basset-corni, a contre-violin, and at each instrument sat a master—glorious and grand, excellent and sublime.

The instrumentation listed here (in a terminology in the style of Mozart's day) corresponds exactly to that of this Serenade in B-flat. The only surprise is the mention of *four* movements; the full work as we know it has seven. One possibility is that Mozart enlarged the piece to seven movements after the premiere. But inspection of the composer's manuscript suggests, rather, that it was all composed at the same time. What no doubt happened, then, is that the players chose the movements they liked best from a very long composition (it runs nearly an hour at full length) and just played those, as many conductors have chosen to do since.

The classical serenade was a rather freewheeling genre, designed for entertainment and employed frequently in circumstances where listeners would not be concentrating on music so much as on food, drink, and conversation. The performers sought to fill the available time with attractive and varied music. Rarely was such music composed by a master of the likes of Mozart, and rarely does it reward serious attention so much as in the present instance. There has long been a tradition, repeated in many books, that Mozart began to compose the Serenade when he was in Munich in 1781 for the performances of his opera *Idomeneo*, in which Stadler was the principal clarinetist, and that he completed it at a later time. The paper and handwriting in the original manuscript offer no support for this view. It is most likely that he composed it fairly soon after arriving in Vienna in 1781, though it then (most unusually) remained unperformed for some

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three years. In February 1784, Mozart began keeping a carefully dated catalogue of his works; because the Serenade is not listed therein, it is safe to assume that it was completed, at the very latest, by January 1784.

Mozart loved the sound of the clarinet and wrote for it felicitously, so it is not surprising that with Stadler playing the principal part he should feature the clarinets. Indeed, he created a unique sonority by adding to his two clarinets the plaintive tone of two basset horns (a lower-pitched cousin of the clarinet) and the richness of four horns (two pairs in different keys). The work revels in ever-changing combinations of instruments, alternating solo with *tutti*, mixing the timbres, yet retaining a brilliant clarity overall.

Mozart composed three great wind serenades in Vienna: the present work in B-flat, K.361(370a), sometimes called the "*Gran Partita*" from a heading added to the manuscript in a hand other than Mozart's; a serenade in E-flat, K.375, composed in October 1781 for wind sextet (clarinets, bassoons, and horns in pairs) and expanded the following July to include two oboes; and a work in C minor, K.388(384a), "*Nacht Musique*," composed in July 1782. The change in character of these consecutive pieces is striking. The first is the most loosely built of the three, in an open-ended pattern of seven movements, suitable for use as accompaniment to a cheerful occasion. The second is similar in character, but briefer, consisting of five movements, with a Menuetto placed on either side of a slow movement, and the whole framed by two larger and faster movements. The remaining work is altogether mysterious: composed for an unknown occasion, it has four movements (like a symphony) and is surprisingly somber and scarcely suitable for a party. Evidently Mozart was moving decisively away from the Salzburg style of serenade, which had, first of all, been a work for orchestra, with the full string complement, and had embodied the loose-limbed, almost casual character of the B-flat serenade. Later he increasingly considered these works as "night pieces," ultimately composing one that approaches a dark night of the soul. In Vienna, where the social milieu for the earlier sort of party pieces was lacking, Mozart turned more and more from the associated casualness of style.

With the *Gran Partita*, however, we have not moved far from the Salzburg origins. The first movement begins with a slow introduction that wastes no time in introducing the principal clarinet (undoubtedly Stadler's part). The introduction builds to a climax that resolves in sighs, a gesture that will play an important part in the main section of the movement. The ensuing Molto allegro quotes a theme from the aria "*Je suis douce, je suis bonne*," from Philidor's opera *Maréchal ferrant*, a work Mozart might have heard



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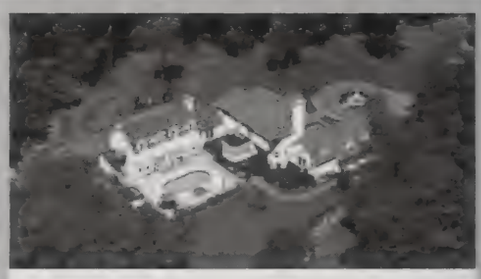
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in Paris. The theme serves as both first and second subject, a Haydnesque trick rarely found in Mozart.

The second movement is the first of two labeled "Menuetto"; like the beginning of the *Jupiter* Symphony, it takes its energy at the outset from the contrast of bold assertions, *forte*, and gentler responses, *piano*. The second section features a canon between the top and bottom of the ensemble, with sustained notes on the horns in the middle. Mozart limits the first of the two Trios to clarinets and their basset horn cousins. After a repetition of the Menuetto, the second Trio arrives in G minor, but with lively triplets counteracting the poignancy of the key.

The Adagio is one of the great slow movements for winds. Oboe, clarinet, and basset horn enter one by one, then function as a leading trio against the incantatory rhythmic figure of the other parts. The movement's sustained solemnity is so striking that an unknown musician once arranged it as a sacred chorus to the words "*Quis te comprehendet*" ("Who might understand Thee?") with an attribution to Mozart himself. Few indeed are the serenade movements that could sustain such a sea change!

The second minuet sports two Trios, like the first, alternating with the main Menuetto as before in the pattern ABACA. The movement as a whole is in the home key of B-flat, with the first Trio in the dark, then-rare key of B-flat minor. The contrasting second Trio, in F, dances along cheerfully in the rustic mood of an Austrian Ländler.

"*Romanze*" is a term that Mozart used very rarely in instrumental music. The heading may imply that the work is based on a song, but no one has succeeded in locating the original. The E-flat melody gives way to a dark, fretful, faster middle section in C minor.

The theme with variations is evidently a reworking of a movement from a C major flute quartet composed in 1778 and finished, in any case, before the composition of the present Serenade. But Mozart has thoroughly rethought the scoring of the music, to show off each of the instruments in its best light and to provide abundantly diverse sonorities. One of the variations (No. 4) is in the minor mode, to be followed by a soulful Adagio aria for the oboe (with commentary from the clarinet) and a jovial finale once again evoking the Ländler.

The finale is a cheerful rondo, offering brilliant scoring and infectious musical delight. Its main purpose, it would seem, is to cast out the possible shadows of poignant sentiment that might remain from some of the previous movements and leave every listener in a state of high good humor.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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More . . .

There is not much to read in English about Hartmann, but he does get a chapter in Michael Kater's *Composers of the Nazi Era: Eight Portraits* (Oxford). There is also an interesting account of Hartmann's place in 20th-century music in Guy Richards's *Hindemith, Hartmann and Henze* (Phaidon paperback). The entry in the 2001 New Grove Dictionary of Music and Musicians is by Andrew D. McCredie. Ingo Metzmacher, Hartmann's foremost champion among conductors today, has recorded all eight symphonies with the Bamberg Symphony Orchestra (EMI, three CDs). A set of older but excellent-sounding recordings of the eight symphonies plus the baritone scene from *Sodom und Gomorrha* assembles performances under the direction of some interesting and powerful podium personalities including Rafael Kubelik, Ferdinand Leitner, and Zdenek Macal, with Fischer-Dieskau doing the vocal honors (Wergo). Hartmann's String Quartet No. 1 has been recorded by the superb Zehetmair Quartet (ECM, with Bartók's Quartet No. 4).

—Michael Steinberg

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). The BBC Music Guides series includes a volume by Erik Smith on *Mozart Serenades, Divertimenti and Dances* (University of Washington paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes an entry by Roger Hellyer on "Harmoniemusik and other works for multiple wind instruments," including the B-flat wind serenade, K.361 (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford). For a recording of the Serenade in B-flat, K.361, possibilities include Colin Davis leading the winds of the Bavarian Radio Symphony (RCA), Nikolaus Harnoncourt with the Vienna Mozart Winds (Teldec), Christopher Hogwood with the Amadeus Wind Ensemble (Oiseau-Lyre), the Marlboro Festival Ensemble (Sony Classical), and the Orpheus Chamber Orchestra (Deutsche Grammophon). Wilhelm Furtwängler made a famous recording of the K.361 serenade in 1947 with the wind soloists of the Vienna Philharmonic Orchestra (EMI).

—Marc Mandel

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Internationally acclaimed German conductor Ingo Metzmacher is a regular guest with many of the world's major orchestras. He becomes chief conductor of the Netherlands Opera beginning with the 2005-06 season; since 1997 he has been general music director of the City of Hamburg (including both the Hamburg State Opera and Hamburg Philharmonic Orchestra). Mr. Metzmacher studied piano, theory, and conducting in Hannover, Salzburg, and Cologne. He became pianist in the Ensemble Modern in 1981 and in 1985 began conducting the Ensemble Modern on a regular basis. At the same time he worked with Michael Gielen at the Frankfurt Opera, making his debut with *Le nozze di Figaro* in 1987. Following his debut at Brussels Opera in 1988, when he stepped in for Dohnányi to conduct Franz Schreker's *Der ferne Klang*, he has returned there on numerous occasions, also conducting thereafter in Dresden, Hamburg, and Stuttgart. He has also conducted *Così fan tutte* in Los Angeles and *Kátya Kabanová* at the Paris Opera. He was also principal guest conductor of the Bamberg Symphony Orchestra. Notable opera productions in Hamburg have included *Die Meistersinger von Nürnberg*, *Der Rosenkavalier*, *Macbeth*, *Lohengrin*, *Der Freischütz* (released on DVD), *Don Carlo*, *Pelléas et Mélisande*, *Wozzeck* (recorded live by EMI), *Dialogue des Carmélites*, and Nono's *Al gran sole carico d'amore*. As music director of the Hamburg Philharmonic Orchestra, Mr. Metzmacher plans a concert series devoted each season to a particular country and also tours with the orchestra frequently. He also revived the Hamburg Musikfest, a cutting-edge festival that takes place every September. As chief conductor designate of the Netherlands Opera, Mr. Metzmacher will make his debut in April 2005 leading Korngold's *Die tote Stadt* with the Royal Concertgebouw Orchestra. He regularly conducts the London Philharmonic, the London Symphony Orchestra, and at the BBC Proms. He has worked with the Royal Concertgebouw Orchestra, Munich Philharmonic, Berlin Philharmonic, and other major European orchestras, as well as North American orchestras including the New York Philharmonic, Los Angeles Philharmonic, the Boston, Pittsburgh, San Francisco, and Chicago symphony orchestras, and the Philadelphia Orchestra. In the 2004-05 season he conducts the London Philharmonic, Royal Concertgebouw Orchestra, Munich Philharmonic, Deutsches-Symphonie-Orchester Berlin, San Francisco Symphony, and Rotterdam Philharmonic, as well as a European festivals tour with the Gustav Mahler Jugendorchester. In celebration of the centenary of Karl Amadeus Hartmann, Mr. Metzmacher leads performances of Hartmann's music throughout 2005 in London, Vienna, Paris, Salzburg, Edinburgh, Lucerne, Munich, Stuttgart, Bonn, Hamburg, Rotterdam, San Francisco, and Boston. Ingo Metzmacher has recorded extensively for EMI Classics since the release of the Grammy-nominated "A Portrait of Charles Ives" with Ensemble Modern in 1992. His recording of the Hartmann symphony cycle with the Bamberg Symphony and his live recording of *Wozzeck* with the Hamburg Opera both received the Preis der Deutschen Schallplattenkritik. His discography also includes a five-volume series of live New Year's Eve recordings under the title "Who Is Afraid of 20th-Century Music?" (EMI and Sony). Ingo Metzmacher made his BSO debut leading subscription concerts in March 2001. His most recent subscription concerts were in April 2003 (a program including the world premiere of Elliott Carter's BSO-commissioned *Boston Concerto)*; his most recent appearance with the orchestra was in July 2004 at Tanglewood.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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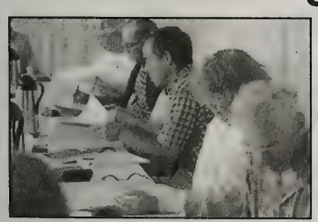
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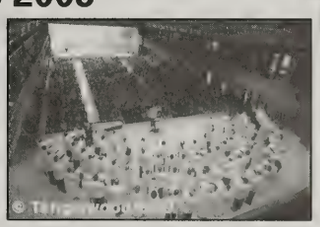
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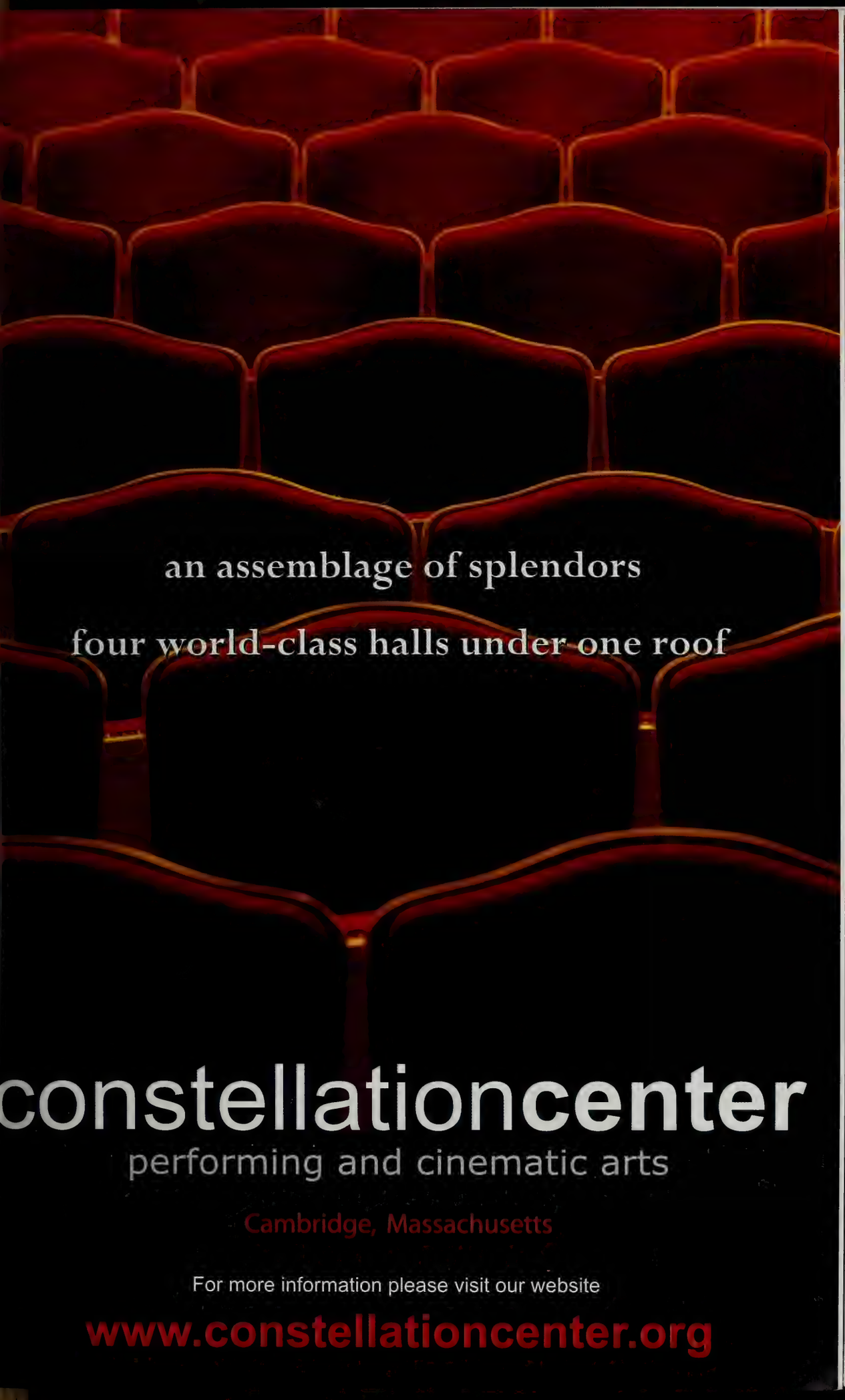
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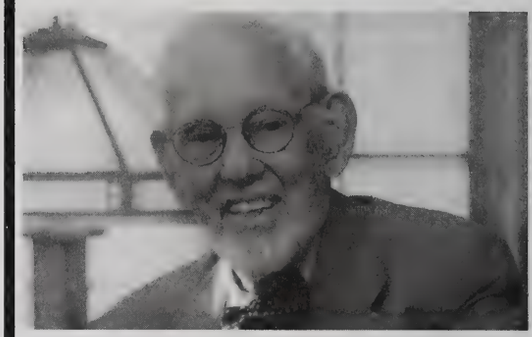
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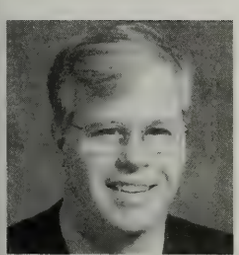


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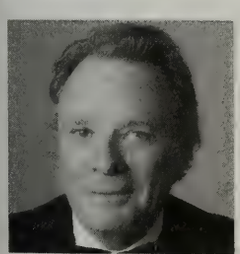
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Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

NEXT PROGRAM...

Thursday, March 3, at 8
Friday, March 4, at 8
Saturday, March 5, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

HAYDN — Symphony No. 92 in G, *Oxford*

Adagio – Allegro spiritoso
Adagio
Menuet: Allegretto
Presto

MOZART — Piano Concerto No. 20 in D minor, K.466

Allegro
Romanza
Rondo: Allegro assai

ALFRED BRENDEL

INTERMISSION

SCHUBERT — Symphony No. 4 in C minor, D.417, *Tragic*

Adagio molto – Allegro vivace
Andante
Menuetto: Allegro vivace
Allegro

The celebrated Austrian pianist Alfred Brendel joins Maestro Levine and the BSO for one of Mozart's stormiest works, his D minor piano concerto, one of the remarkable string of pieces Mozart wrote for himself to perform in Vienna in the mid-1780s. Haydn composed his Symphony No. 92 in 1788 or 1789 on commission from a Parisian patron, but its nickname derives from a later performance during the first of Haydn's famous trips to England, when the composer himself led it at Oxford University in 1791, on which occasion he received an honorary doctorate. Completing the program is another Viennese work, Franz Schubert's *Tragic* Symphony. Composed in his early twenties and arguably the composer's first mature symphony, Schubert's Fourth Symphony straddles the divide between the symphonic worlds of Mozart and Beethoven.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Thursday 'C'—March 3, 8-10:10
James Levine Series—
Friday, March 4, 8-10:10
Saturday 'A'—March 5, 8-10:10

JAMES LEVINE, conductor
ALFRED BRENDEL, piano

HAYDN	Symphony No. 92, *Oxford*
MOZART	Piano Concerto No. 20 in D minor, K.466
SCHUBERT	Symphony No. 4, *Tragic*

Friday Evening—March 11, 8-10:45
James Levine Series—
Sunday, March 13, 3-5:45
Tuesday 'C'—March 15, 8-10:45

JAMES LEVINE, conductor
JUHA UUSITALO, baritone (The Dutchman)
DEBORAH VOIGT, soprano (Senta)
ALFONS EBERZ, tenor (Erik)
MIKHAIL PETRENKO, bass (Daland)
JANE BUNNELL, mezzo-soprano (Mary)
PAUL GROVES, tenor (The Steersman)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER *The Flying Dutchman* (complete concert performance)

Thursday, March 17, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—March 17, 8-10
Friday 'B'—March 18, 1:30-3:30
Saturday 'A'—March 19, 8-10
Tuesday 'B'—March 22, 8-10

JAMES LEVINE, conductor

IVES	Symphony No. 2
VARÈSE	*Amériques*
GERSHWIN	*An American in Paris*

Sunday, March 20, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

COPLAND	*Elegies* for violin and viola
BARBER	*Summer Music* for wind quintet, Opus 31
STRAUSS/ HASENÖHRL	*Till Eulenspiegel einmal anders!*, for violin, clarinet, bassoon, horn, and double bass
BEETHOVEN	Septet in E-flat for winds and strings, Opus 20

Wednesday, March 23, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—March 24, 8-10:15
Friday 'A'—March 25, 1:30-3:45
Saturday 'B'—March 26, 8-10:15

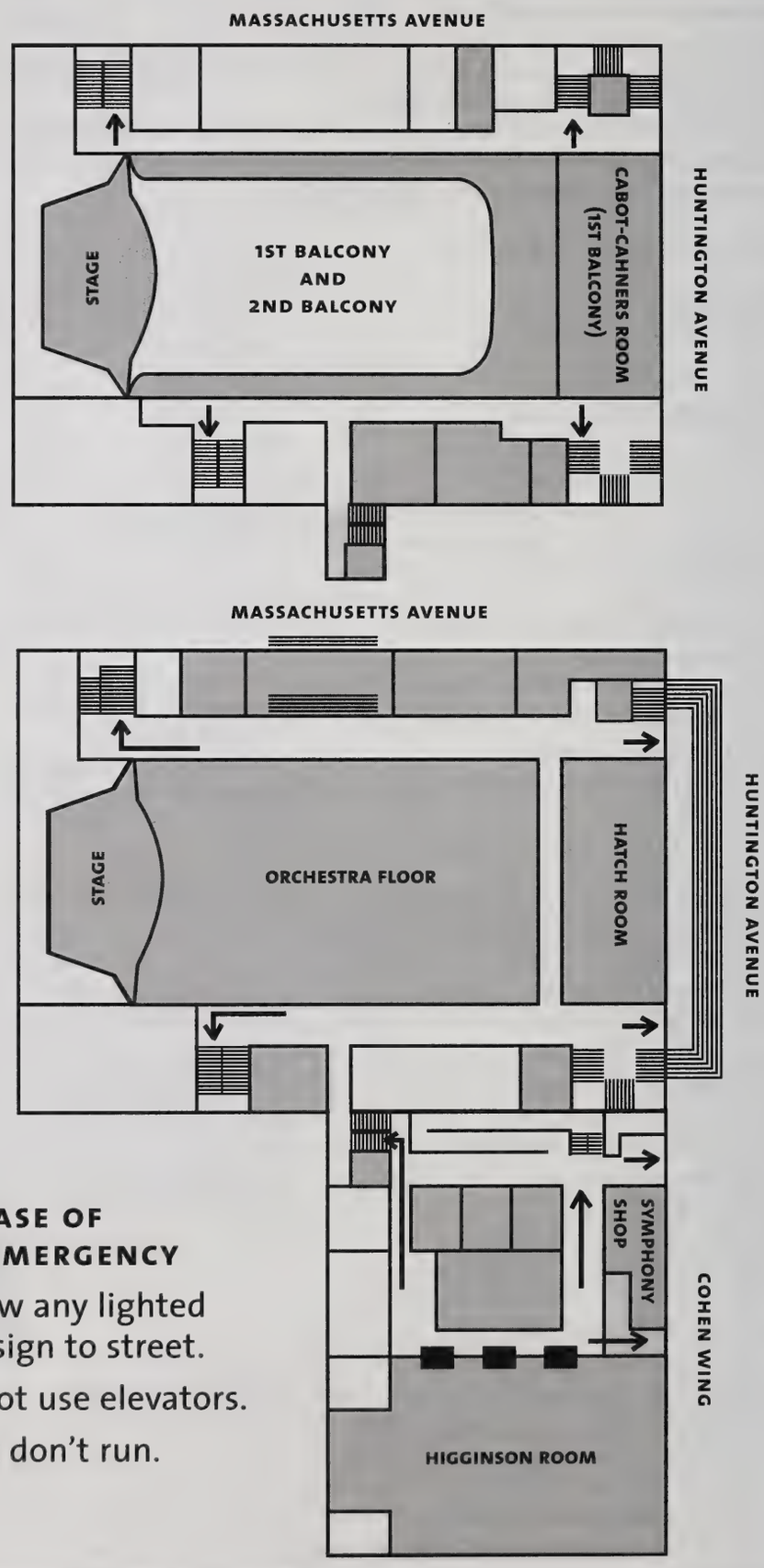
JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON	*Darkbloom*, Overture for an imagined opera (world premiere; BSO commission)
STRAVINSKY	*Movements* for piano and orchestra
WUORINEN	Piano Concerto No. 4 (world premiere; BSO commission)
BRAHMS	Symphony No. 2

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

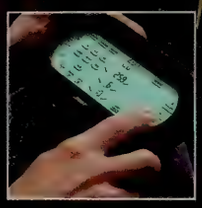
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











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Rich Warren, *Chicago Tribune*, 6/1/90.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

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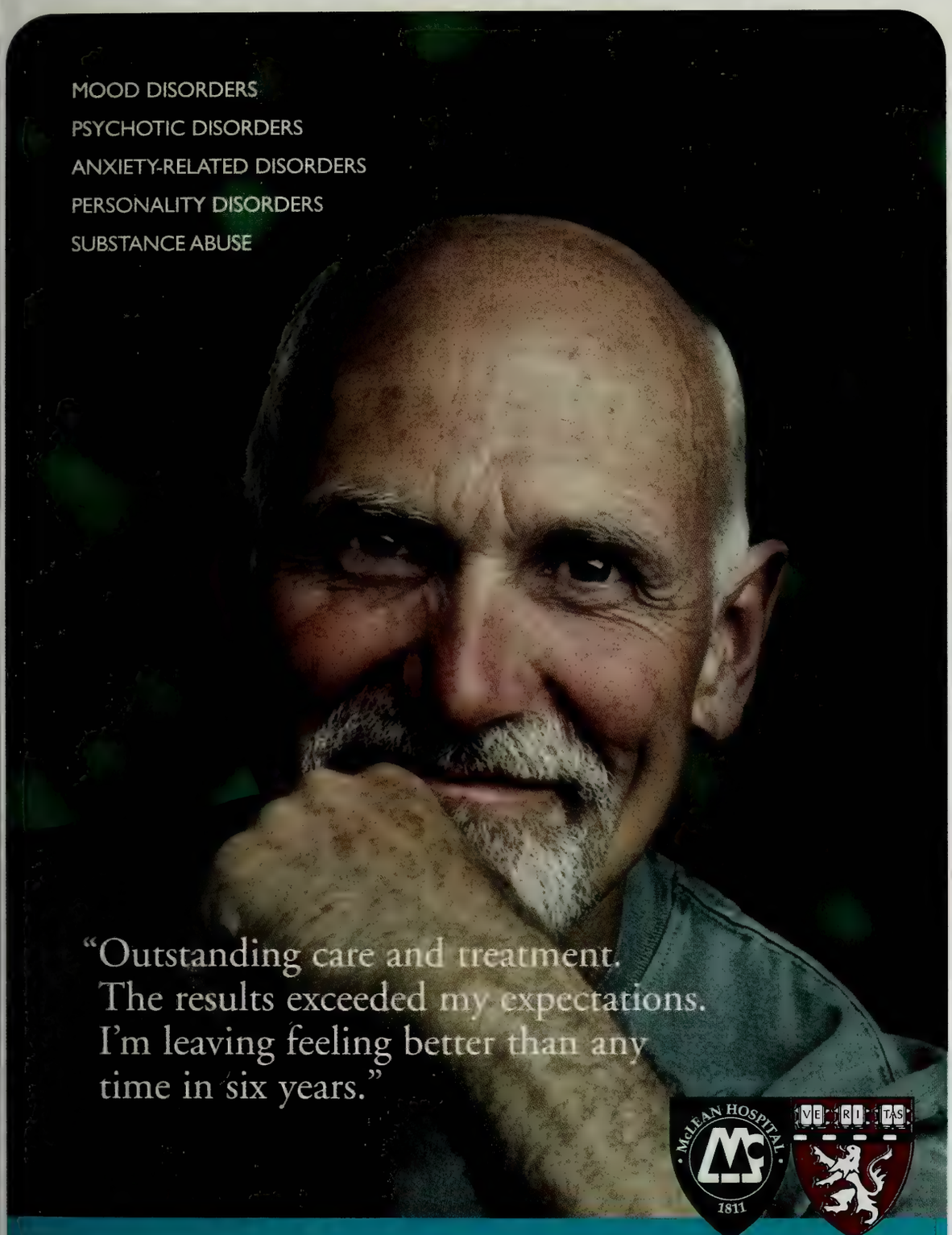
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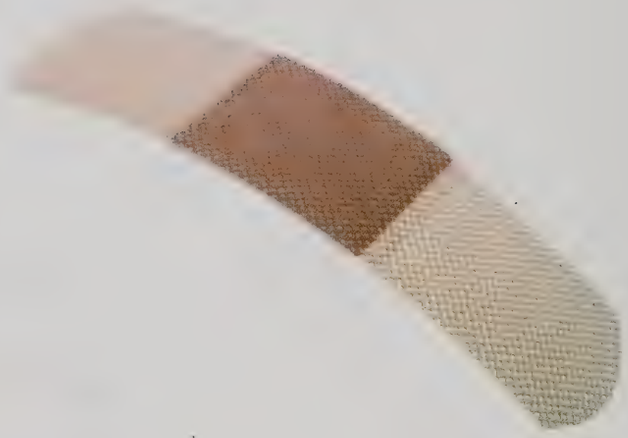
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This week's Pre-Concert Talks are given by Marc Mandel, BSO Director of Program Publications.

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BSO

"Ives and his World": A Festival at the New England Conservatory of Music, March 13-17

In the days preceding James Levine's BSO performances (March 17-22) of Charles Ives's Symphony No. 2, the New England Conservatory of Music is presenting a four-day festival, "Ives and his World," focusing on various aspects of the New England composer who so masterfully blended the traditional and the unconventional. Four concerts, all at 8 p.m. in Jordan Hall, will include chamber and piano music (Sunday, March 13); choral music (Monday, March 14); songs and transcriptions for wind ensemble (Tuesday, March 15), and large-scale works for orchestra and chorus (Wednesday, March 16). Events in Williams Hall at NEC include a lecture-demonstration, "The Difficulty of Ives," with pianist Stephen Drury (March 14, 5 p.m.); panel discussions on "Conducting Ives" (March 15, 5 p.m.) and "Ives in His Time and Ours" (March 16, 5 p.m.); a master class on "Singing Ives" with Helen Boatwright and William Sharp (Thursday, March 17, 10 a.m.), and a lecture by Jonathan Elkus on "Ives Symphony No. 2: time, place, and pacing" (March 17, 5 p.m.). Admission to these NEC events is free and open to the public. For full details, visit www.newenglandconservatory.edu/ives

"New Perspectives On Wagner's *The Flying Dutchman*": A Symposium, Monday, March 14, 2005

In conjunction with the BSO's concert performances March 11, 13, and 15 of Wagner's opera *The Flying Dutchman* under Music Director James Levine, Harvard University's Music Department and Minda de Gunzburg Center for European Studies, the Goethe-Institut Boston, and the BSO will host a symposium, "New Perspectives on Wagner's *The Flying Dutchman*," to take place Monday, March 14, in Cambridge, at Harvard's John Knowles Paine Concert Hall. The symposium will include presentations ("Deconstructing Senta," 1:30-3:30 p.m.; "Illusion and Fantasy in *The Flying Dutchman*," 4-6 p.m.) by prominent scholars and experts including Carolyn Abbate (Princeton University), Daniel Albright (Harvard University), John Deathridge (King's College London), Lydia Goehr (Columbia University), David Levin (University of Chicago), and Alexander Rehding (Harvard University), as well as a panel discussion ("*The Flying Dutchman* in Performance," 6:30-7:30 p.m.) with James Levine and soloists Juha Uusitalo (The Dutchman),

BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Deborah Voigt (Senta), and Paul Groves (the Steersman). Admission is free and open to the public. John Knowles Paine Concert Hall is located behind the Science Center between Oxford Street and Massachusetts Avenue in Cambridge. For further details, please visit www.bso.org.

Following the BSO's performance of *The Flying Dutchman* on Sunday, March 13, the Goethe-Institut Boston will host a reception honoring the symposium's participants, to take place at the institute's home, at 170 Beacon Street, from 6:30-8 p.m., and to include brief remarks by Wagner scholar John Deathridge. The reception is open to the public, but please note that space is limited; those interested are requested to e-mail info@boston.goethe.org.

A Wagner Exhibit at Symphony Hall: "Rainbow Bridge From The Charles— Wagner Under The Baton Of Theodore Thomas (1884)"

In addition to the Wagner symposium at Harvard on March 14, the BSO and the Eda Kuhn Loeb Music Library of Harvard University are collaborating on an exhibit, curated by Andrea Cawelti, to be displayed in the Massachusetts Avenue corridor of Symphony Hall during the weeks of March 7 and 14, 2005.

In the late nineteenth century, conductor Theodore Thomas was one of the most influ-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

ential advocates of Wagner's music in America, giving the American premieres of many of Wagner's works, including selections from *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Der Ring des Nibelungen*. By continually exposing concert audiences to these challenging new works on tours from New York to San Francisco, Thomas was directly responsible for the rapid spread of Wagner's popularity across the United States.

One of Thomas's most significant Wagner tours began right here in Boston. In April 1884 he brought his orchestra to Mechanics Hall, augmenting it with musicians from the BSO, performing excerpts from Wagner's works exclusively, and then returning to Boston again in May. Materials from the Eda Kuhn Loeb Music Library, the Harvard Theatre Collection, the Rosenthal Archives of the Chicago Symphony Orchestra, and the BSO Archives will be displayed to highlight these Boston programs, Thomas's approach to Wagner, the BSO players who participated, and other aspects of the three-month Wagner tour.

The Stephen and Dorothy Weber Concert, Saturday, March 5, 2005

The BSO performance on Saturday evening is supported by a generous gift from BSO Trustee Stephen R. Weber and his wife, Dr. Dorothy Altman Weber. Steve and Dottie are long-time Saturday evening subscribers and have been involved with the BSO for many years, a testament to their continuing appreciation for music and their devotion to the BSO. "It gives us great pleasure to share our good fortune with an institution that provides essential ingredients to the life and spirit of New England," said Steve and Dottie. "Indeed, we feel it is our obligation to help sustain the Boston Symphony's extraordinary legacy of musical excellence, education, and community outreach."

Steve Weber, an alumnus of the University of Pennsylvania and Harvard Business School, is Managing Director of SG-Cowen Securities Corp. Dottie Weber formerly taught at Northeastern University and was a research psychologist at Boston University Medical Center. She is an alumna of Tufts University and Boston University, where she earned her doctorate in education. The Webers have been supporters of the Boston Symphony Orchestra since the mid-1980s. Steve and Dottie's love of Tanglewood led them to support the campaign to build Ozawa Hall, to endow two seats in the Koussevitzky Music Shed, and to establish the first endowed Artist-in-Residence position at the Tanglewood Music Center. They have recently endowed the Stephen and Dorothy Weber Chair currently held by BSO cellist Andrew Pearce.

Steve and Dottie have also given generously of their time. Elected a Trustee in 2002, Steve had served as an Overseer since 1997. Steve and Dottie are currently co-chairs of the BSO Annual Fund Committee and previously co-chaired the Benefactor Committee for Opening Night at Pops in 1999 and 2000. Steve is also co-chair of the Development Committee and a member of the Overseer Nominating Committee.

The Boston Symphony Orchestra extends heartfelt thanks to Steve and Dottie Weber for their generosity and commitment.

Tanglewood Festival Chorus Auditions Monday, March 14, at Symphony Hall

Auditions will be held on Monday, March 14, at Symphony Hall for the 2005 Tanglewood season of the Tanglewood Festival Chorus, John Oliver, conductor, to include performances of Mahler's Symphony No. 8 led by BSO Music Director James Levine; Brahms's *Nänie*, *Gesang der Parzen*, and *Schicksalslied* conducted by Rafael Frühbeck de Burgos; the annual TFC Friday-night Prelude Concert in Ozawa Hall, conducted by John Oliver; and the season-closing Beethoven's Ninth Symphony under the direction of Marek Janowski. To make a reservation for an audition, please call (617) 638-9461 or e-mail tfc@bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director

Prepared to Act

Every year we receive hundreds of inquiries from families looking for educational alternatives. Some want academic challenge, others a diverse community, and still others a caring and sophisticated faculty. But each year we also meet many parents seeking a way to protect their daughters from what they see as a harshness in the world toward girls.

There are ways in which girls' schools do protect and shelter girls. We work hard to protect the natural inquisitiveness that many girls begin to lose in the teenage years. We create an environment that protects girls' self-esteem. We offer messages about beauty, worth, and success that, unlike much of what the culture says to girls, protect their wholeness and integrity. Apart from the din of daily life, we also take time to listen to girls' hopes and ideas. And we fiercely protect their goals, admire their courage, and encourage their belief in their ability to change the world.

But constant sheltering is not good for girls. Girls also need the hurly-burly of the real world.

Sometimes the hurly-burly is, in fact, harsh, and girls have a tough time with it. Girls want to be part of important debates and they notice when they are not. They see that opportunities are not always equal for men and women. They are sure they can do anything, but they also know that it will be harder for them to do some things than it will be for their brothers. Girls know this age will be filled with challenges, but they dream big nonetheless.

A good school helps girls hold onto their dreams by ensuring the development of their powerful minds. A second language; mathematical muscle; thoughtful writing; a scientific as well as an artistic imagination; a sense of history, literature, and the richness of human thought—these are vital to a girl's future. Such an academic curriculum taught with passion and devotion creates a mind that can sustain itself, solve problems, and grow. No girl should be denied this.

But we also know that it is not just the academic learning. If we are truly committed to girls, we must get them out of the classroom and into the work world. They have to know, and begin to explore, the realities of the life ahead.

We might ask, for example, that teenage girls run small businesses. A business shows girls the economics and complexities of work. It helps them understand responsibility, cooperation, and goals.

We can design programs to involve girls in community service. The idealism of young girls is potent stuff. Let them put their energy and compassion to work. Let them see the value and thrill of helping their neighbors. Let them test their values in the real world.

We can lead girls to a deep connection with our shared culture. Give them a chance to work in non-profit historical and arts organizations. Let them become experts and share their knowledge. Let them understand the tremendous contribution of women to the history of these organizations.

Finally, let's allow girls to work with mentors one afternoon each week. Allow girls to explore career ideas and discover that what a real lawyer does isn't what they see in *Legally Blonde.*

Just as girls need to analyze chemical compounds, read poetry in Spanish, and understand evolution, girls need to experience the practicalities inherent in becoming responsible adults. It is this full and broad exposure to the world that leads girls to independence.

The education that begins by seeking a safe harbor ends with girls who are powerful participants. School and parents lead them toward that moment when, prepared and fortified, they begin to be makers of the world. The shelter of a purposeful education transforms a girl with potential into a young woman prepared to act.

MISS HALL'S SCHOOL

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GIRLS' SECONDARY BOARDING AND DAY SCHOOL FOUNDED IN 1898

of Program Publications Marc Mandel discusses Haydn, Mozart, and Schubert. In the weeks ahead, Marc Mandel discusses Wagner's *The Flying Dutchman* (March 11-15) and Jan Swafford of Tufts University discusses Ives, Varèse, and Gershwin (March 17-22).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert. Please note, too, that ticket refunds will only be offered for concerts that are cancelled.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Memoriam

Pauline (Polly) Germeshausen
August 11, 1907–February 4, 2005

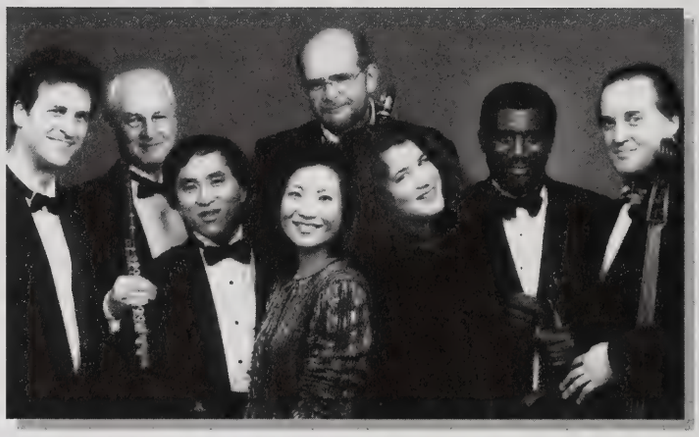


A beloved member of the Boston Symphony Orchestra Board of Overseers, Mrs. Pauline (Polly) Germeshausen passed away at her home in Weston on February 4 at the age of 97. Polly served as a BSO Overseer from 1996 to 2002 and as an Overseer Emerita from 2002 until her death. She and her husband, the late Dr. Kenneth Germeshausen, were extremely generous in their support of the Boston Symphony Orchestra, particularly its youth-oriented programs and activities. Avid music lovers, Ken and Polly began attending concerts at Symphony Hall shortly after they were married in 1934. They remained regular subscribers, and Polly enjoyed attending Friday-afternoon concerts until very recently.

Polly was a woman of notable grace and dignity whose low-key style often stood in contrast to her vital and resilient spirit. Her lifelong love of music and deep sense of social responsibility fueled a commitment to ensuring that children of all backgrounds had opportunities to experience live orchestral concerts and to learn through the arts. Through the Germeshausen Foundation, Polly endowed both the Dr. and Mrs. Kenneth J. Germeshausen Fund, which supports BSO Youth Concerts, and the Germeshausen Family Youth Concerts Conductor's Chair. The Foundation also played a key role in creating the Boston Music Education Collaborative, through which the BSO partnered with other leading Boston cultural institutions to restore music education in the Boston Public Schools.

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- The Boston Globe



BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

THE SCHUMANN QUINTET

Fri. Mar 18, 7:30 p.m. at Jordan Hall
Sun. Mar 20, 7:30 p.m. at Sanders Theatre

Ravel	Sonata for Violin and Cello
Robert Fuchs	Clarinet Quintet in E-flat, Op. 102
Schumann	Piano Quintet in E-flat, Op. 44

with pianist Randall Hodgkinson and violinist Arturo Delmoni

BRAHMS AND MENDELSSOHN

Sat. Apr 30, 8:00 p.m. at Benjamin Franklin Institute
Sun. May 1, 7:30 p.m. at Sanders Theatre

Françaix	String Trio in C major (1933)
Mendelssohn	Piano Trio in C minor, Op. 66
Brahms	String Sextet in G major, Op. 36

with Tchaikovsky Competition prize winner cellist Bion Tsang and New York Philharmonic Principal Violist Cynthia Phelps

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A Program Speaks

by Judith Tick

James Levine juxtaposes works by Charles Ives, Edgard Varèse, and George Gershwin in his upcoming Boston Symphony program of March 17, 18, 19, and 22. Tickets are available by phone, online, by mail, or in person at the Symphony Hall box office (see page 71 of this program book).

James Levine's upcoming BSO program juxtaposing three orchestral works by two Americans (Charles Ives and George Gershwin) and a French-born American (Edgard Varèse) provides an opportunity to reflect briefly on the history of the American symphonic tradition. The program comes during a season that, given Maestro Levine's commitment to the important American composers of today, is rich in 20th- and 21st-century American music. Already this season, BSO audiences have heard a major symphonic work by Elliott Carter and the world premiere of a new work commissioned by the orchestra from Milton Babbitt (both led by Mr. Levine), as well as Yehudi Wyner's new BSO-commissioned Piano Concerto in its world premiere performances. At the end of March, Maestro Levine will introduce two more world premieres, commissioned by the BSO from John Harbison and Charles Wuorinen. This commitment to the music of our time is special. Occasionally a symphony program includes a single American composition, more rarely two, but so seldom three that the programming of three historic works by Ives, Varèse, and Gershwin on Mr. Levine's upcoming program warrants special comment.

An American symphonic tradition officially began in 1876 with the premiere of John Knowles Paine's Symphony No. 1. It stabilized in 1880, when Paine's Symphony No. 2 became the first American symphony to be published in full score—and therefore able to be played again routinely. A generation of other Boston-based composers followed Paine in producing indigenous symphonic composition. Even if the names of George Chadwick (who wrote lovingly of his Boston "community") and Amy Beach (who left it soon after her husband died) have tenuous audience recognition today, their considerable talents—aided by many BSO performances—furthered the cause.

We can understand how self-consciously our late-19th-century composers attended to making respectable orchestral music. An oceanic legacy (Beethoven, Mendelssohn, Brahms, Wagner, etc.) rolled in from Europe; to ride those waves seeking national identity and recognition—an American sound, if you will—was as risky as sailing on the Titanic. Yet within the next fifty years we arrived at the extraordinary achievements of Ives, Varèse, and Gershwin.

Because these composers had such different styles and musical values, it may be a stretch to think of them as contributing to a coherent American symphonic tradition. Ives, the portrait-painter of small-town Yankee culture and celebrator of Protestant hymnody, was phobic about technology—and closed-eared to the very sounds Varèse loved. Varèse, in contrast, had little interest in conventional melody (never mind gospel hymns). Inspired by the ambient music of machines and the sound of city streets, he instead pioneered brilliant explorations of percussion and electronic music coordinated with his many visionary manifestos about musical space. Gershwin was a city boy who loved the jazz and African-American music in which Ives had limited interest, and to which Varèse was indifferent. The paradigm of the crossover composer, Gershwin virtually established the practice of "symphonic jazz."

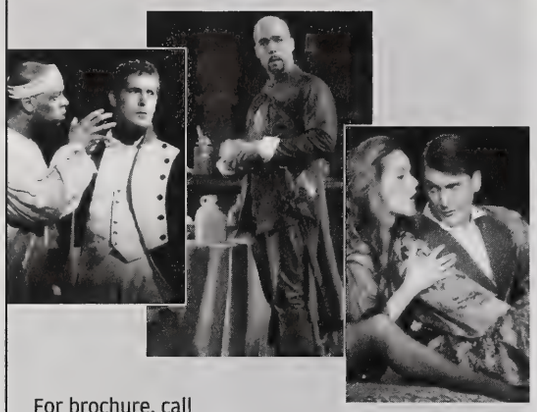
Of the three, Gershwin adopted Romantic orchestral style comfortably as his own. Growing up a Jewish New Yorker among recent immigrants (including many Russians), he loved passionate string-based melodies—just what modernists like Varèse rejected. Varèse turned down Gershwin's request to study with him. Gershwin also contacted Ives by calling Ives's office to profess his admiration for the *Concord* Sonata and his songs, but the two never met.

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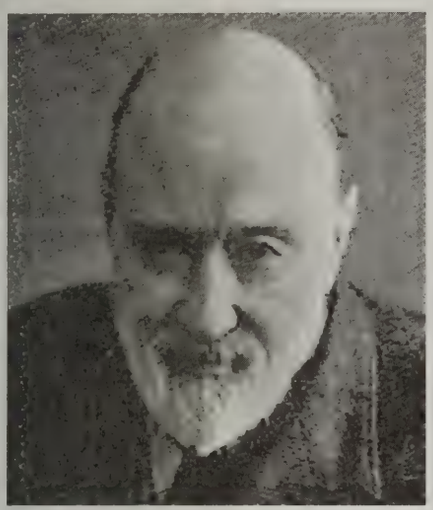
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There were profound lifestyle and career differences as well. A successful insurance executive and businessman, Ives kept his distance from the bohemian Varèse. Gershwin, meanwhile, first made his living as a song-plugging-pianist and composer of show tunes in a world alien to Varèse. Ives had virtually no meaningful audience until his composing career was over. Varèse had a transatlantic career among a small modernist audience that celebrated his genius and created a myth about his lack of acceptance. Gershwin had the largest audience of any American composer in his lifetime and possibly after. Given such differences, can we construct a historically viable American symphonic tradition from their legacies?



Charles Ives (1874-1954)

James Levine's Ives/Varèse/Gershwin program offers some possible answers by drawing on the immediacy of live performance—that is to say, the power of musical experience. The cumulative effect of listening to these works sequentially produces a buzz—a virtual conversation among the compositions themselves that transcends the particulars of personality, and challenges us instead to hear these pieces as collective history. The irony is that, even if Ives, Varèse, and Gershwin were probably never in the same room—nor wanted to be—their music suggests that they shared more than they knew. Through this program we hear unsuspected affinities. The mutual "conversations" emerging from their musical encounter in this program evoke two important ideas—one about roots, the other about democracy.

In a country where a frontier had expanded and then closed within fairly recent memory; where populations continue to shift rapidly; and where skyscrapers as much as crowds profile a city's identity, it is notable how these three works create memorable soundscapes of place. Ives's Second Symphony uses music to summon up his hometown of Danbury, Connecticut. Drawing especially on his father's small-town playlist of Stephen Foster, hymn tunes, and Bach, Ives gilds every tune he quotes with the patina of elegy. We breathe in his musical boyhood memories of Our Town, a place where Copland would later claim turf as well.



Edgard Varèse (1883-1965)

While the sound of place shifts in the compositions of Varèse and Gershwin—moving the site to Our City—the intent and artistic success in establishing musical bonds between place and music remains constant. The aesthetics of place link Gershwin's brash French taxi horns with Varèse's sirens—how witty is this pairing of a piece about an American in Paris with a piece about a Parisian in New York! Even more important, the composers' subjective response to place shapes the music. Gershwin infuses Paris with the optimism of youth and jaunty innocence. Varèse's *Amériques* is, in the composer's words, "symbolic of discoveries—new worlds on earth, in the sky, or in the minds of men."

As in Ives's Second Symphony, memory plays a tangible, even if more limited, role. Gershwin's American gets the "homesickness blues." *Amériques* is reputed to recall vignettes from Varèse's travels, moving from European "echoes of the Romanesque church at Tournus" and the Mediterranean at Savona to the Hudson River and streets of

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Manhattan. We hear these pieces "talk" about and therefore herald an important historic characteristic of an American symphonic tradition—"location, location, location."

The other musical idea explored through this program concerns the debates over the relative appeal of classical "versus" popular musics. During the period when Ives, Varèse, and Gershwin were composing the works to be heard here (ca. 1900 to 1930), questions about the relationship among classical and popular styles were argued as fiercely as they are today, although with different emphases. Gershwin opposed the racism that accompanied the reception of jazz; Ives opposed the condescension that marginalized gospel music.



George Gershwin (1898-1937)

No need here to review the culture wars of the past, fought with snobberies real and reversed, with clichés equating elitism with classical music and democracy with popular music. All three works on this program express how central and indeed fruitful this issue has been for the American symphonic tradition as they "speak" directly to these questions: Can American classical composers create classical music to compete with the intoxications of popular music? Should they isolate themselves from the marketplace? Could they reach out across divisions of race and class? Must they? There are so many easily audible quotations from Protestant gospel tunes and popular songs in Ives's Second Symphony that the piece begins to sound like a version of "symphonic folk," a precursor of Gershwin's "symphonic jazz." In Gershwin's tone poem, there is so much debt to blues and jazz practice that we suspect Gershwin's American will come home to take the "A" train. And Varèse in *Amériques* reflects a comparable argument about hierarchy by incorporating both Old World and New World language. His version of "classical" is the mainstream modern music of Debussy and Stravinsky—the music he left behind to emigrate here. Thus *Amériques* reenacts a parallel debate about cultural hierarchy and stylistic change.

In the end, all of these pieces do more than mirror their times or frame historical narratives. In this program their collective power models ways for thinking about the questions they raise in their "conversations" with each other and with us. When Gershwin's persona sings the blues, the music foreshadows the universalizing authority of a quintessentially African-American idiom. When Ives sets evangelical gospel tunes as if they were Bach chorales, he employs "Bringing in the Sheaves" to emulate the dignity of "Jesu meine Freude" as transcendental sacred song. When Varèse's *Amériques* uses acoustic instruments to sound light years away, it also demands respect for the potential of tradition to renew itself. Instead of "high" and "low" categories of music, we are engaged by musical discussions of common ground. This program helps shape a fresh context for realizing the democratizing potential of musical experience just as it sustains a still emerging American symphonic tradition in fascinating, previously unexplored ways.

Judith Tick, a Matthews Distinguished University Professor in the Department of Music at Northeastern University, is the author of *Ruth Crawford Seeger: A Composer's Search for American Music* and co-author, with Gail Levin, of *Aaron Copland's America: A Cultural Perspective*. She is the editor (with associate editor Paul Beaudoin) of *Music in the USA: An Uncommon Reader*, forthcoming from Oxford University Press.

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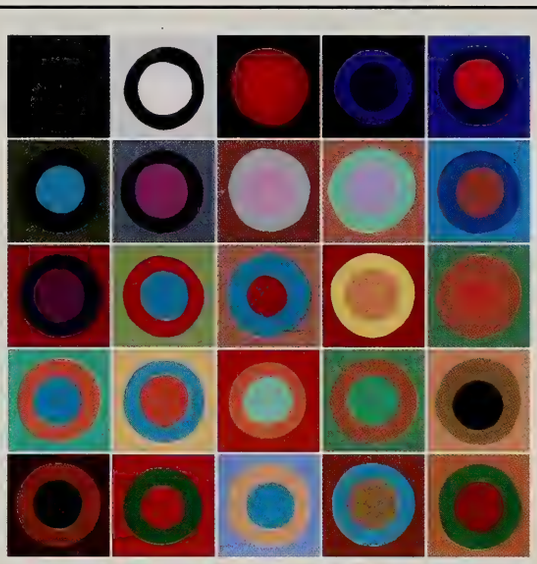
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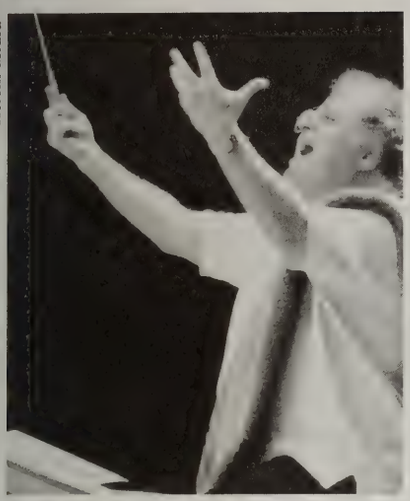


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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.



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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch

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Music Director

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Richard Ranti
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Adagio – Allegro spiritoso
Adagio
Menuet: Allegretto
Presto

MOZART — Piano Concerto No. 20 in D minor, K.466
(cadenzas by Alfred Brendel)

Allegro
Romanza
Rondo: Allegro assai

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Andante
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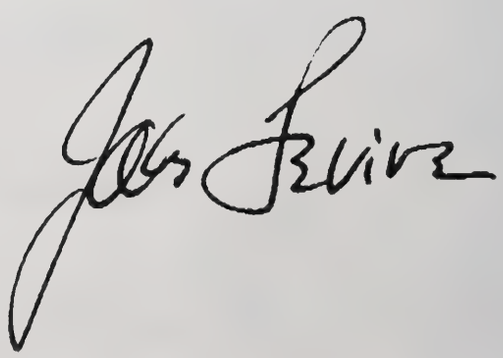
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From the Music Director

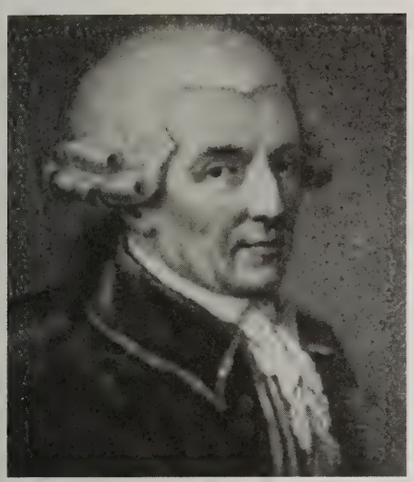
Haydn's later symphonies were unquestionably among the most popular of his time by any composer. These symphonies were intended as public works, and Haydn knew how to please his audience—he's so unfailingly inventive. Though perhaps less often heard today than the later works written specifically for London, the Symphony No. 92 finds him at his ingenious best. At the same time, this is a work specifically relevant to one of the most important public occasions of his life, when he received an honorary degree at Oxford University.

As I've noted before in these pages, I can never get enough Mozart. One of just two he wrote in a minor key, and one of my very favorites (actually, the quality of the piano concerti as a whole is so incredibly high that my favorite is always the one I'm working on at the moment!), the D minor concerto encompasses such an extraordinarily wide emotional range, moving from the turbulence of the first movement to the (literal) "romance" of the second and then the good-natured warmth and humor of the close—an emotional range we readily associate with Mozart's great operas, but here compressed into just half an hour. At the same time, this week's performances bring me together with another unique artist, Alfred Brendel, with whom I have had the good fortune to collaborate regularly on a wide range of classical works.

In Schubert's *Tragic* Symphony, the nineteen-year-old composer was also working in the minor mode. The Fourth is the first mature work by Schubert in this genre, and such a striking advance over the first three. Here we find a lyricism, energy, and sense of drama so characteristic of this composer at his best, anticipating even the brilliance of his mature song cycles, where shifts from major to minor, from light to shadow, create such a profound and lasting impression—as does this work, his first symphonic masterpiece.



Joseph Haydn
Symphony No. 92 in G, *Oxford*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed this symphony in 1788 or 1789, dedicating it to Claude-François-Marie Rigoley, Count d'Ogny, who had commissioned it. D'Ogny was backer of a concert series sponsored in Paris by the Loge Olympique, for which Haydn had written his symphonies 82-87 five years earlier; presumably the Symphony No. 92 had its first performance under those auspices. Haydn conducted the work at his first London concert on March 11, 1791, repeating it "by particular Desire" at his concerts on March 18 and April 15. Most famously he led a performance of this symphony on July 7, 1791, at the Sheldonian Theatre, Oxford University, when he was awarded an honorary doctorate, hencé the symphony's nickname. The first American performance was given by the orchestra of the Harvard Musical Association under Carl Zerrahn's direction on December 7, 1871, at the Boston Music Hall. Wilhelm Gericke led the first Boston Symphony performances in November 1886, subsequent ones being given by Gericke, Max Fiedler, Bruno Walter (whose BSO broadcast of January 21, 1947, is included in the 12-disc set "Boston Symphony Orchestra: Symphony Hall Centennial Celebration–From the Broadcast Archives, 1943-2000"), Serge Koussevitzky, Robert Shaw, John Barbirolli, Joseph Silverstein, André Previn, Andrew Davis (the most recent subscription performances, in March 1987), and Edo de Waart (the most recent Tanglewood performance, on July 30, 2004). The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings (the trumpets and drums appear to have been an afterthought).

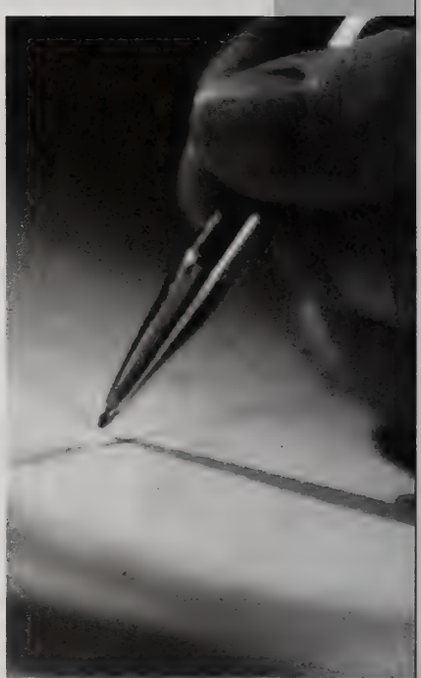
Haydn's appearance at Oxford University's Sheldonian Theatre was emblematic of his emergence in his late fifties as a celebrity, everything that would be expressed today with getting on the cover of *Time* and being the subject of a segment of "60 Minutes." It was the historian Charles Burney, having earned his own doctorate in music at University College, Oxford, who proposed that Haydn be given an honorary degree and who made all the arrangements.

Haydn's token degree exercise was the composition of an ingenious three-voice canon



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on the text "Thy voice, o Harmony, is divine" and the conducting of three concerts. At the presentation of the degree in the Sheldonian Theatre, Haydn responded to the applause by raising the ends of his robe and saying loudly "I thank you," whereupon those present replied by calling up to him, "You speak very good English."

Because Haydn had arrived from London later than expected, he had to conduct a symphony already familiar to the Oxford musicians, there being no time for rehearsal; however, we do not know which one was chosen. A rehearsal was scheduled for the second morning, and on that evening the symphony now called the *Oxford* was played to the same acclaim it had already received at its three performances at Johann Peter Salomon's concerts in London.

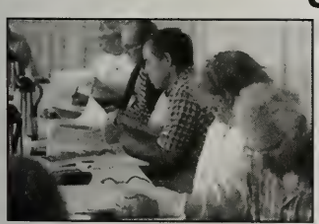
It was the last symphony Haydn wrote before the epiphany of the great dozen for London. Rich in invention, melodic charm, orchestral brilliance, humor, and that easy intellectual luxuriance so central to Haydn's musical personality, it was the perfect choice for his introduction to London and for the momentous occasion at Oxford.

Haydn begins with slow music, slow *and* quiet. His slow introductions are predominantly quiet, but most often they start with a forceful call to attention. Not here. For thirteen bars of Adagio he gives us strings alone, and the full complement of woodwinds with the pair of horns is heard in only two measures of *forte*. As the introduction proceeds, clarity gives way to mystery, and the music disappears into silence in a very strange place indeed. Stranger still, though, is what happens next. The Allegro begins as if in mid-thought on the dominant-seventh chord of the home key of G major, not in itself a strange chord in the least, but made to sound foreign and surprising by the elaborate non-preparation for it in the last seconds of the introduction. The first theme, invented by Haydn for its contrapuntal potential, and boldly answering the quiet question posed in the introduction, dominates the movement from here on. It even reappears where you might well expect a new, second theme, but that is a familiar strategy of Haydn's, wit and husbandry combined. A cute hands-in-pockets whistling theme, charmingly adorned with flute scales, brings the exposition to an end. The development proper is dazzling, but the recapitulation, with its expansions, reshufflings, its exuberant inability to let anything alone, far outdoes it in adventure. This is as brilliant a sonata movement as any that Haydn ever made up, and that means they don't come more brilliant in anybody's catalogue.

The slow movement is expansively lyrical, with wonderful, delicately dissonant commentary by the solo flute and oboe. For contrast Haydn gives us an energetic tutti in D minor, actually his first forceful trumpet-and-drum music in this symphony. The coda,

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with the pathos of its broken-off runs for flute and violins, and its cadenza-like woodwind quartet, is amazing.

The Minuet is vigorous and funny. I am not about to explain or otherwise anticipate Haydn's jokes, but you might just try to keep track of the regular ONE-two-three when the horns with pizzicato strings begin the Trio. Beethoven remembered this movement and used it well when he wrote the minuet in his Eighth Symphony.



Count Claude-François-Marie d'Ogny, who originally commissioned the Haydn symphony now known as the "Oxford"

The finale begins with one of Haydn's spritziest tunes, parsimoniously unharmonized, with only a single cello rocking back and forth on the keynote G. Haydn shows us not only that this super-simple bass can take on a further dimension of humor when it is assigned to other instruments, but, more subtly, that because the first presentation of the theme is so studiedly neutral there is more room for the inexhaustible scope of his invention. In a program note he once wrote about this piece for the Boston Symphony, the composer John Harbison observed apropos this movement that "some temperaments can remain calm before the onslaught of the Adagio of Mahler's Ninth only to be taken apart by a Haydn Presto." The music moves so surprisingly, so touchingly, so amusingly, above all so swiftly that when it has run its five-minute course it seems as though Haydn had barely started to do all that might be done with his material. If Haydn had actually written this symphony as his degree exercise, his would be the best-earned doctorate in the 800-year history of that university.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide and The Concerto–A Listener's Guide*). A third volume, *Choral Masterworks–A Listener's Guide*, on the major works for orchestra with chorus, is due this month.

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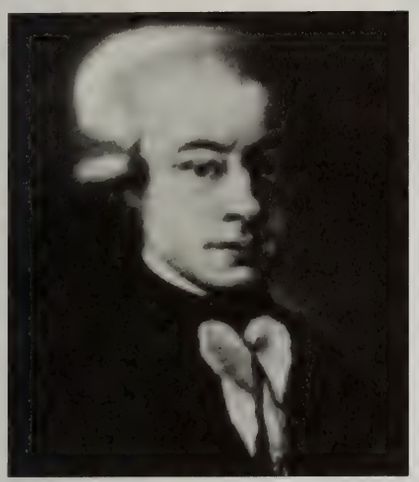
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Wolfgang Amadè Mozart
Piano Concerto No. 20 in D minor, K.466



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the D minor piano concerto on February 10, 1785, and was soloist in the first performance the very next day. Carl Bergmann led the first American performance on March 16, 1861, with the New York Philharmonic Society and soloist Richard Hoffman. The Boston Symphony Orchestra first performed this concerto in February 1886 with Mrs. H.H.A. Beach as soloist and Wilhelm Gericke conducting. Subsequent Boston Symphony performances have featured Vladimir de Pachmann (with Arthur Nikisch), Ossip Gabrilowitsch (Karl Muck and Ernst Schmidt); Myra Hess and Alfredo Casella (both with Pierre Monteux); Renée Longy Miquelle, Hortense Monath, and Martha Baird (all with Serge Koussevitzky); Clara Haskil, Monique Haas, and Seymour Lipkin (Charles Munch); Rudolf Serkin (Erich Leinsdorf); Claude Frank (Jorge Mester); Lili Kraus, Murray Perahia, Cecile Licad, András Schiff, Maria João Pires, Mitsuko Uchida, and Jonathan Gilad (all with Seiji Ozawa); Veronica Jochum (Eugen Jochum), Alfred Brendel (Otmar Suitner), Emanuel Ax (Roger Norrington), Ivan Moravec (Mariss Jansons), Alicia de Larrocha (Charles Dutoit), Leif Ove Andsnes (Hans Graf), Hélène Grimaud (David Zinman), Frank Braley (Hans Graf), Emanuel Ax again (the most recent subscription performances, with Iván Fischer, in April 2003), and Richard Goode (the most recent Tanglewood performance, with Peter Oundjian, on August 8, 2003). The orchestra consists of flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

On February 14, 1785, Leopold Mozart sent his daughter Marianne, called Nannerl by the family, news of her famous younger brother in Vienna: "[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation." It was not a unique experience for Mozart: in April of the previous year, for example, he had given, to tumultuous applause, the premiere of his exceedingly difficult violin sonata in B-flat, K.454, with a violinist whom he had not met for a rehearsal, who had barely received her part in time for the concert, and with himself playing from sheets that were blank except for a few stenographic reminders.

Testimony, all that, not just of Mozart's facility and confidence but as well to his popularity in the years just after his move from Salzburg to Vienna in 1781. That popularity reached its crest in 1784-85. On March 3, 1784, he wrote to his father that he had had twenty-two concerts in thirty-eight days, adding, "I don't think that in this way I can possibly get out of practice." From this popularity grows the astonishing run of piano concertos that Mozart wrote in those years: eleven of them between February 1784 (K.449 in E-flat) and March 1786 (K.488 in A and K.491 in C minor). What happened later tells an equally vivid story of the dip in Mozart's fortunes. In the remaining not quite six years of his life he wrote just three more piano concertos, the second of them for a journey to Frankfurt, the last for an appearance as supporting artist in a Vienna concert by someone else.

K.466 is one of only two Mozart concertos in a minor key, and of the two it is the stormier. It does not surprise that the young Beethoven made a powerful impression as an interpreter of this piece when he moved to Vienna soon after Mozart's death, and he wrote for it a pair of superbly intelligent and powerfully expressive cadenzas that are still heard more often than any others. (Alfred Brendel plays his own cadenzas in this

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week's performances.) And during the nineteenth century, at a time when Mozart was widely perceived as a gifted forerunner of Beethoven, the D minor concerto was the only one of his piano concertos to hold its place in the repertoire.

It shows its temper instantly in an opening that is without theme, all atmosphere and gesture: violins and violas throb in agitated syncopations, most of their energy concentrated on the rhythm, while the pitches at first change little, and low strings anticipate the beats with upward scurries of quick notes. A general crescendo of activity—the bass notes occur twice in each measure rather than just once, the violin melody becomes more active (that is, more like a melody), all the lines push toward higher registers—and the full orchestra enters with flashes of lightning to illumine the scene. Most of what follows in the next few minutes is informed more by pathos than by rage, the most affecting moment of all being reserved for the first entrance—with an almost new melody over an already familiar accompaniment—of the solo piano. And now the witty and serious play of conversation, of exchange of materials can begin, and the opportunity for the pianist to ravish with the plangency of simulated song or to dazzle with mettlesome traversal of brilliant passages.



A 1780 group portrait of the Mozart family by Johann Nepomuk della Croce: Wolfgang's sister Nannerl, Wolfgang, and father Leopold, with a painting on the wall of Mozart's mother, who had died in July 1778

All these storms eventually recede in a pianissimo fascinatingly seasoned with the distant thud of drums and the low tones, so curiously hollow, of trumpets. The second movement, after this, is by intention mild. Mozart gives no tempo indication; neither does his designation "Romance" denote specific form as much as suggest a certain atmosphere of gently serene songfulness. An interlude brings back the minor mode of the first movement and something of its storms, but this music is far more regular and to that degree less agitating. And in all its formality, Mozart's slow application of brakes as he approaches the return of his Romance melody is one of his most masterful strokes of rhythmic invention. The piano launches the finale, a feast of irregularities, ambiguities, surprises, and subtle allusions to the first movement. Its most enchanting feature is perhaps the woodwind tune that is first heard harmonically a bit off-center in F major; then in a delicious variant whose attempt to be serious about being in D minor is subverted by the coquettish intrusion of F-sharps and B-naturals from the world of D major; and again after the cadenza, now firmly in major and on the home keynote of D, determined to lead the ebullient rush to the final double bar.

—Michael Steinberg

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Franz Schubert
Symphony No. 4 in C minor, D.417, *Tragic*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. His Symphony No. 4 was completed by April 27, 1816, and probably had its first performance that year in Vienna under Otto Hatwig, with an amateur orchestra that had developed from the Schubert family string quartet. The subtitle "Tragic" is Schubert's own and was added at a later date. The first documented public performance was given at Leipzig on November 19, 1849, with August Ferdinand Riccius conducting. Theodore Thomas gave the first American performance of the Andante only at the Boston Music Hall on December 23, 1871, and programmed it also at New York's Steinway Hall and the Academy of Music in Philadelphia in January 1872. The first American performance of the entire work was given by Ernst Perabo and Benjamin J. Lang in a four-hand piano arrangement in Wesleyan Hall in Boston on February 2, 1872. The first documented orchestral performance of the complete work in America was given by Eugene Luening with the Musical Society at the Academy of Music in Milwaukee on February 2, 1897. Georg Henschel and Wilhelm Gericke led Boston Symphony performances of the Andante only in March 1884 (Henschel), January 1885 (Gericke), and February 1888 (Gericke again). The complete score was introduced to Boston Symphony audiences by Pierre Monteux in April 1921, subsequent performances being given by Serge Koussevitzky, Charles Munch, Thomas Schippers, Richard Burgin, Carlo Maria Giulini, Andrew Davis (the most recent Tanglewood performance, on July 19, 1981), Sir Colin Davis, Franz Welser-Möst, and Federico Cortese (the most recent subscription performances, in November 2001). The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After the *Unfinished* and the *Great* C major, the Fourth and Fifth of Schubert's symphonies are the ones most often played, but even then not all that often. Schubert's first three youthful and energetic symphonies—the First composed while he was a student, the Second and Third during his years of schoolmastering—are infrequently heard, while the appealingly inventive Sixth remains something of a rarity on concert programs.

Schubert's Fourth Symphony, the *Tragic*, was completed in April 1816, the same month that he unsuccessfully applied for the post of music master at a training school in Laibach (Ljubljana). As a child, his strong and most natural inclinations had always been toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist, and their father played cello. Like his brothers, Schubert was sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the Stadtkonvikt, a communal boarding school that also housed the Choir School. There he sang and studied under the direction of Hofkapellmeister Antonio Salieri (best-known today, courtesy playwright Peter Schaffer, for his alleged rivalry with Mozart and for the unfounded story that his poisoning of Mozart caused the latter's early death). There, too, he played in the school orchestra as first violinist and



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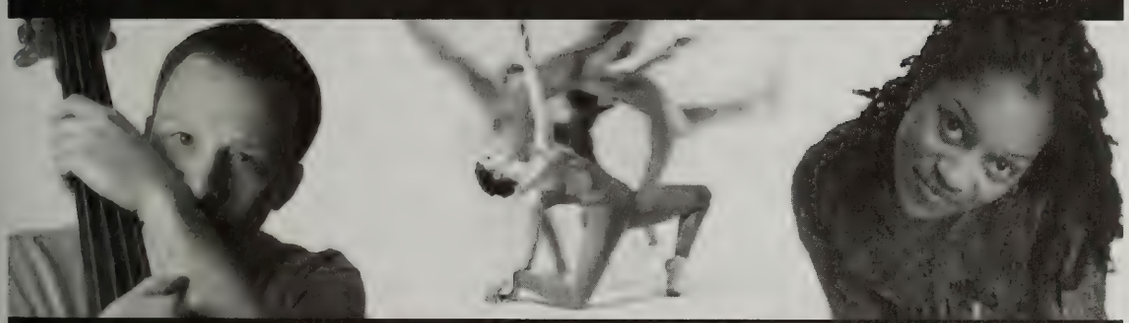
was occasionally trusted to lead rehearsals. The repertory regularly included symphonies of Haydn and Mozart, Beethoven's First and Second symphonies, overtures, and other works. It was this orchestra that played Schubert's First Symphony, which he completed in October 1813.

1813 was also Schubert's last year at the Stadtkonvikt. His voice had broken the previous summer, ending his time as a chorister, and he left there that November, turning down a fellowship, perhaps over a disciplinary matter. Now he was at a crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time Schubert managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which he successfully conducted himself at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig*. (The song *Gretchen am Spinnrade*, which supposedly elicited from Salieri the comment that Schubert was a genius who could do anything, was written on October 19 the year before, when he was just sixteen.) Despite this, the break from schoolmastering came only several years later, after attachments with friends like Josef von Spaun, eight years Schubert's senior, who had helped organize the Stadtkonvikt orchestra, and who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

In the slow introduction to his first three symphonies, Schubert had already demonstrated the ear for orchestral color that is immediately apparent in the opening measures

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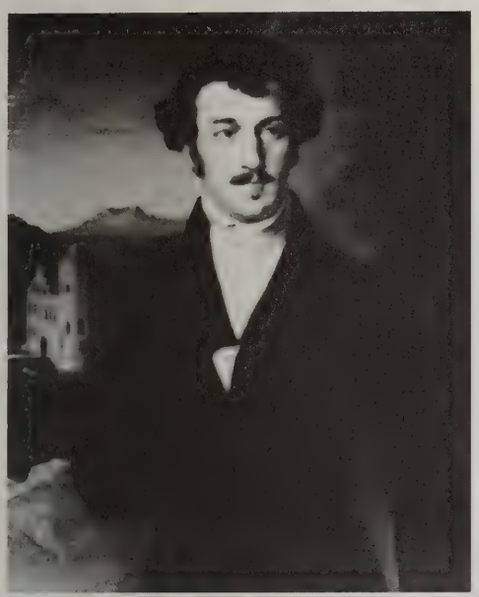
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of the *Tragic* Symphony, where a unison C for full orchestra gives way to a somber passage for strings, with emotional heightening provided by the addition of woodwinds. This is Schubert's first symphony in the minor mode—a hint, perhaps, as to the origin of its subtitle—and it may be viewed as something of a study in mood and color, as well as exemplifying a new approach on the composer's part to symphonic weight, a concern to be taken up again with considerably broadened perspective in his Sixth Symphony of 1817-18. (The intervening Fifth Symphony, Schubert's only symphony besides the *Unfinished* to lack a slow introduction, and also his most lightly scored, is marked primarily by lightness, grace, and economy of means.)



An 1823 painting of Franz von Schober, one of Schubert's friends who helped convince him to abandon teaching for music

The dark chromaticism, sighing woodwinds, portentous drumstrokes, and dramatic breadth of the Fourth Symphony's introduction give way to an Allegro that is driving and grim in its first theme, clearly suggesting Haydnesque *Sturm und Drang*. The second theme is more lyric, but melancholy despite its major-mode leanings. The joyful exuberance with which the exposition closes comes as something of a surprise and serves to anticipate the C major close of the movement as a whole.

The first statement of the Andante's main theme, in A-flat major (reflecting Schubert's inclination for key areas a third or sixth away from home base, A-flat being the sixth degree, or submediant, of the symphony's home C minor scale), is made poignant by the presence of the solo oboe. The contrasting material of this movement, first forceful and then wistful, is presented against a background of restlessly pulsating strings. The third movement contrasts a jagged, downward-thrusting, minor-mode minuet against a major-mode Trio of rising lines and a more legato, folklike character.

In his finale Schubert is successfully able to combine drama, grace, pathos, melancholy, good humor (in the rollicking second theme), and even grandeur (in the fanfare-like material that closes both exposition and recapitulation) with the relaxation over long musical stretches—again through use of third- and sixth-related key areas—that represents a hallmark of Schubert's style in so many of his works. The symphony ends in unbridled, if chromatically colored, C major, on a threefold repetition of the same unison note with which it began.

—Marc Mandel

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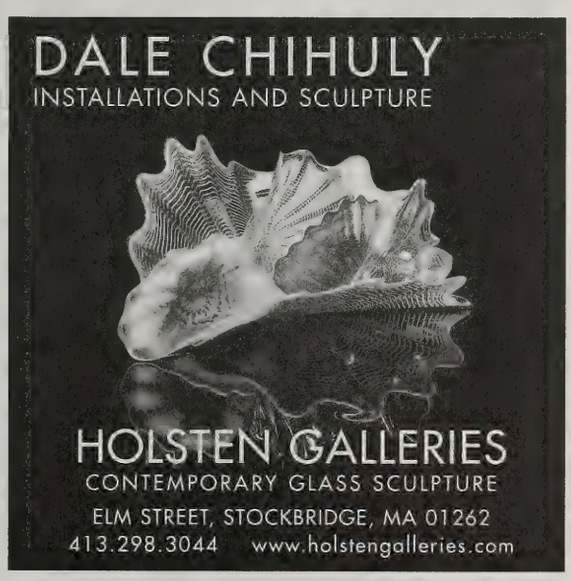
More . . .

The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The *Oxford* Symphony is discussed in Volume II, "Haydn at Eszterháza," which chronicles the years 1766-1790 (Indiana University Press). The Haydn entry in the recently revised (2001) New Grove Dictionary of Music and Musicians includes a new article by James Webster and a work-list by Georg Feder. This has now appeared as a single paperback volume, *The New Grove Haydn* (Grove's Dictionaries, Inc.) The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was reprinted as an earlier version of *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

For a recording of the *Oxford* Symphony, George Szell's with the Cleveland Orchestra remains a top choice (Sony Essential Classics). Adam Fischer's recording with the Austro-Hungarian Haydn Orchestra is available either in his complete 33-disc set of Haydn symphonies (bargain-priced on Brilliant Classics) or in a two-disc set including symphonies 88-92 (Nimbus). Older but still noteworthy recordings include Günter Wand's with the Cologne Gurzenich Orchestra (Testament) and (much older than that) Bruno Walter's with the Orchestre de la Société des Concerts du Conservatoire de Paris, from 1938 (EMI/IMG Artists, in the volume devoted to Walter in the series "Great Conductors of the 20th Century"), a rendition quite different in many ways from Walter's equally engaging 1947 BSO broadcast included in the 12-disc set "Boston Symphony Orchestra: Symphony Hall Centennial Celebration–From the Broadcast Archives, 1943-2000" (available at the Symphony Shop or at www.bso.org).

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen; this has now been published separately as a new *New Grove Mozart* (Oxford paperback). Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A*

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Cultural Biography is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes John Rosselli's *The life of Mozart* (Cambridge paperback). There is a volume by Philip Radcliffe on *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Denis Matthews's chapter on "Mozart and the Concerto" in *A Guide to the Concerto*, edited by Robert Layton, offers a helpful overview (Oxford University Press). Despite its decorative language typical of a much earlier era, Cuthbert Girdlestone's *Mozart and his Piano Concertos* remains useful and evocative (Dover paperback). Another useful older book is Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (Oxford paperback). Michael Steinberg's note on the D minor piano concerto, K.466, is in his compilation volume *The Concerto–A Listener's Guide* (Oxford). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a useful resource; this includes an entry by Robert Levin on the concertos (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Alfred Brendel has recorded Mozart's D minor piano concerto (at least) three times: with Neville Marriner and the Academy of St. Martin in the Fields (Philips); with Sir Charles Mackerras and the Scottish Chamber Orchestra (also Philips); and with Wilfried Boettcher and the Orchestra of the Vienna Volksoper (Vox). Other noteworthy recordings (listed alphabetically by soloist) include Géza Anda's as soloist and conductor with the Mozarteum Orchestra of Salzburg (Deutsche Grammophon), Daniel Barenboim's as soloist and conductor with the Berlin Philharmonic (Teldec), Jenö Jandó's with András Ligeti and the Concentus Hungaricus (budget-priced Naxos), Murray Perahia's as soloist and conductor with the English Chamber Orchestra (CBS/Sony), Rudolf Serkin's with Claudio Abbado and the London Symphony Orchestra (Deutsche Grammophon), and Mitsuko Uchida's with Jeffrey Tate and the English Chamber Orchestra (Philips). Among historic issues, there is a powerful and dramatic 1954 broadcast performance featuring pianist Yvonne Lefébure with Wilhelm Furtwängler conducting the Berlin Philharmonic Orchestra (this comes and goes on a variety of labels).

Important additions to the Schubert bibliography in recent years include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cam-

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bridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the revised Grove (2001) is by Robert Winter (the worklist by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (available most recently in an Oxford University Press reprint) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.)

Complete sets of the Schubert symphonies include Sir Colin Davis's with the Dresden Staatskapelle (RCA), Günter Wand's with the West German Radio Symphony Orchestra of Cologne (also RCA), Neville Marriner's with the Academy of St. Martin in the Fields (London/Decca, also including completions of the *Unfinished* Symphony and of several late sketches left by the composer; this was originally on Philips), Roy Goodman's on period instruments with the Hanover Band (Brilliant Classics; formerly on Nimbus), and Claudio Abbado's with the Chamber Orchestra of Europe (Deutsche Grammophon). Noteworthy individual recordings of the *Tragic* Symphony include (alphabetically by conductor) Karl Böhm's with the Berlin Philharmonic (Deutsche Grammophon), Nikolaus Harnoncourt's with the Concertgebouw Orchestra of Amsterdam (Teldec), Igor Markevitch's with the Berlin Philharmonic (Deutsche Grammophon "Originals"), and Wolfgang Sawallisch's with the Dresden Staatskapelle (Philips). Also worth noting are two historic issues: Sir Adrian Boult's from 1959 with the London Philharmonic (EMI/IMG Classics, in the Boult volume of the series "Great Conductors of the 20th Century), and a live 1968 Edinburgh Festival performance with Carlo Maria Giulini leading the New Philharmonia Orchestra (BBC Legends, filling out a two-disc set principally devoted to a live Giulini performance of Beethoven's *Missa Solemnis* from the same year; but note that the sound on these discs isn't nearly up to modern standards).

—Marc Mandel



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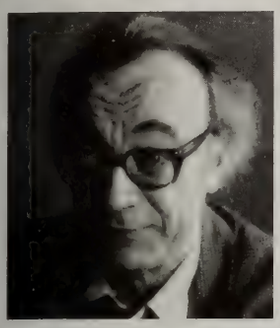
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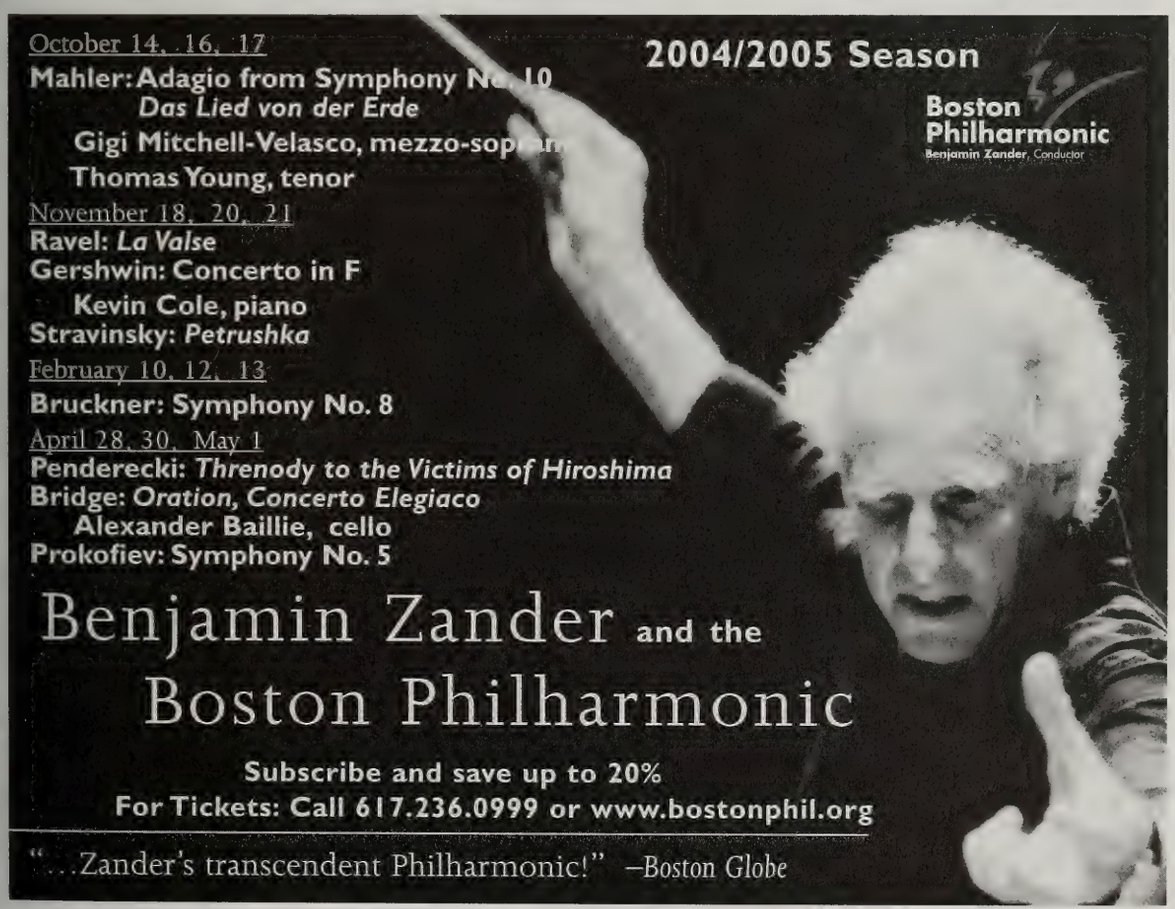
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Alfred Brendel



World-renowned pianist Alfred Brendel's 2004-05 season includes orchestral concerts and solo recitals throughout Europe, as well as his annual North American tour featuring solo recitals in New York, Chicago, Denver, Santa Barbara, Saint Paul, and the National Arts Centre in Ottawa in addition to numerous orchestral dates. In some cities, he also reads selections from his collections of poetry. Mr. Brendel performs with virtually all of the leading orchestras and conductors, appearing in the major cultural centers of Europe, the Far East, and in annual tours of North America. In recent seasons he has performed with the Boston Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, and the Los Angeles Philharmonic in its inaugural season in the new Disney Hall. He is an annual visitor to Carnegie Hall, where in 1983 he became the first pianist since the legendary Artur Schnabel to play all thirty-two Beethoven sonatas. In 1999 he appeared there six times in varied programs and settings in just over three weeks. His Carnegie Hall performance of April 26, 1998, marked the exact anniversary of his first public recital fifty years before at the Kammermusiksaal in Graz, Austria. One of the most prolific recording artists of all time, Alfred Brendel has recorded exclusively for Philips Classics for the past thirty years. He is the first pianist to have recorded all of Beethoven's piano works and one of the few to have recorded the complete Mozart piano concertos. His prizewinning discography includes a deluxe limited-edition collection, "The Art of Alfred Brendel"; a live recording of Schubert sonatas; a live cycle of the Beethoven piano concertos with James Levine and the Chicago Symphony Orchestra,

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followed more recently by recordings of those same concertos with Simon Rattle and the Vienna Philharmonic (Mr. Brendel's fourth recorded cycle); Mozart concertos with the Scottish Chamber Orchestra and Charles Mackerras; a disc of Mozart sonatas; Schubert's *Winterreise* with baritone Matthias Goerne; and works by Haydn, Schubert, and Liszt recorded live in Salzburg. His most recent release is a recording of the complete Beethoven cello sonatas with his son, cellist Adrian Brendel. Alfred Brendel is well-versed in literature, language, architecture, and film. In addition to his latest books, *Alfred Brendel on Music* and *Ausgerechnet Ich* ("Me Of All People"), he has published two collections of articles, lectures, and essays, and is a frequent contributor to *The New York Review of Books*, having written articles on Mozart, Liszt, and Schoenberg. His several volumes of poetry include *One Finger Too Many*. He is the subject of the BBC documentary "Alfred Brendel—Man and Mask."

Born in Austria, Alfred Brendel attended the Graz Conservatory as a pianist and also showed talent in the areas of painting and composition. When he made his recital debut at seventeen, an art gallery near the concert hall was showing a one-man exhibition of his watercolors. He discontinued formal piano studies soon after, preferring to attend occasional master classes, including those given by the famed pianist Edwin Fischer. Winning the prestigious Busoni Piano Competition launched his performing career. Alfred Brendel has received honorary doctorates from Oxford, London, Sussex, and Yale universities. He is only the third pianist in history to be named an honorary member of the Vienna Philharmonic, a distinction he shares with Emil von Sauer and Wilhelm Backhaus. He has been awarded the Leonie Sonning Prize, the Furtwängler Prize for Musical Interpretation, London's South Bank Award, and most recently the Robert Schumann Prize in Zwickau, Schumann's birthplace. In 1998 he was named a Knight Commander of the British Empire by Queen Elizabeth II for outstanding services to music in Britain, where he has lived since 1972. Alfred Brendel first appeared with the Boston Symphony Orchestra in February 1979, performing Mozart's Piano Concerto No. 9 in E-flat, K.271. He played Mozart's D minor piano concerto with the orchestra for his 1982 Tanglewood debut and has also performed all of the Beethoven piano concertos with the orchestra, including four of the five in two Tanglewood concerts in 1992 (the Fourth Concerto being played at that time with the Tanglewood Music Center Orchestra) and three of the five (the First, Third, and *Emperor*) in two different programs at Symphony Hall in April 2001.



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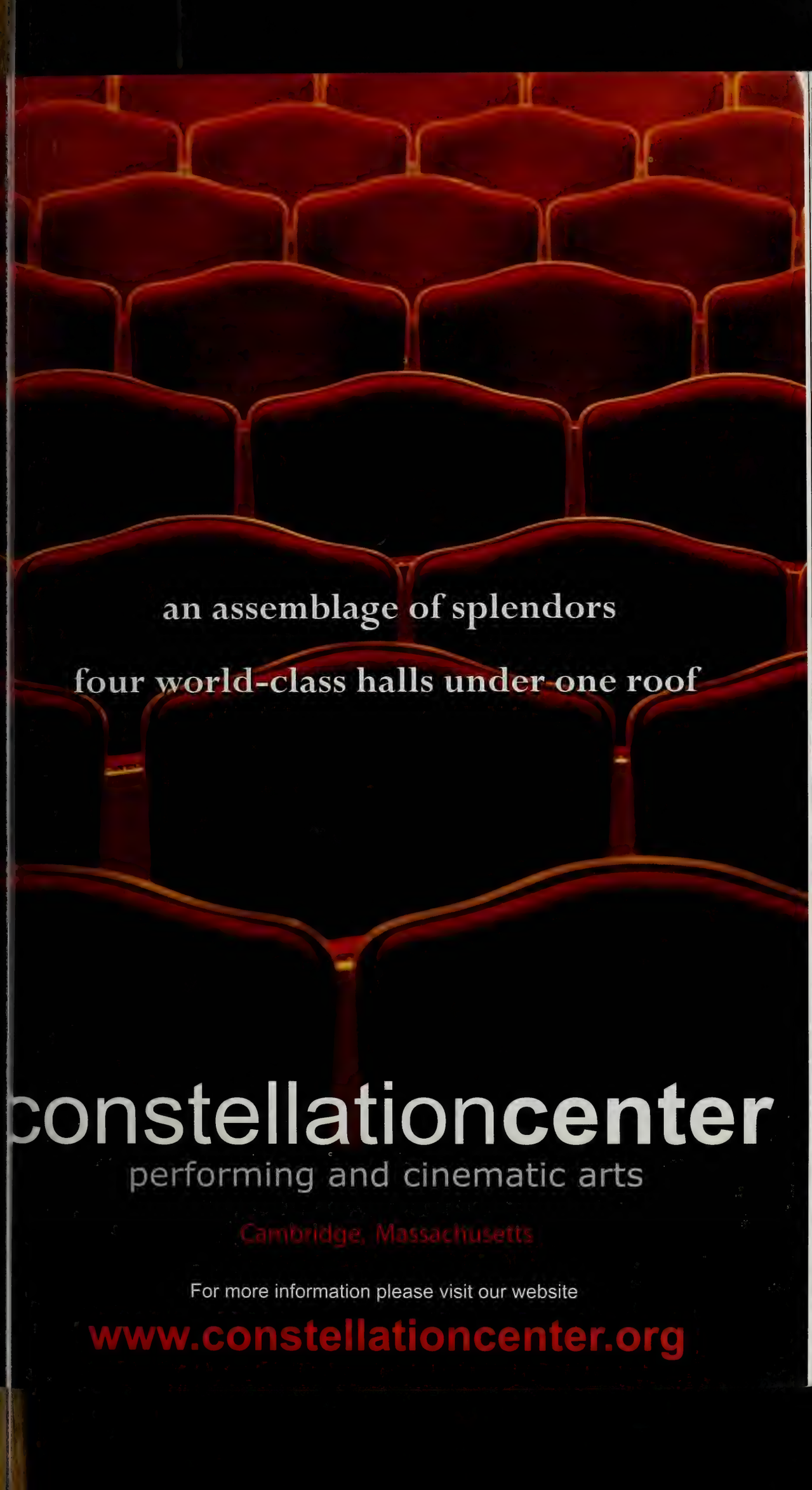
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- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.
- Programs in the schools and communities of Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Revere, Wachusset, Worcester, and in the Berkshires, that help reinforce and improve arts education.

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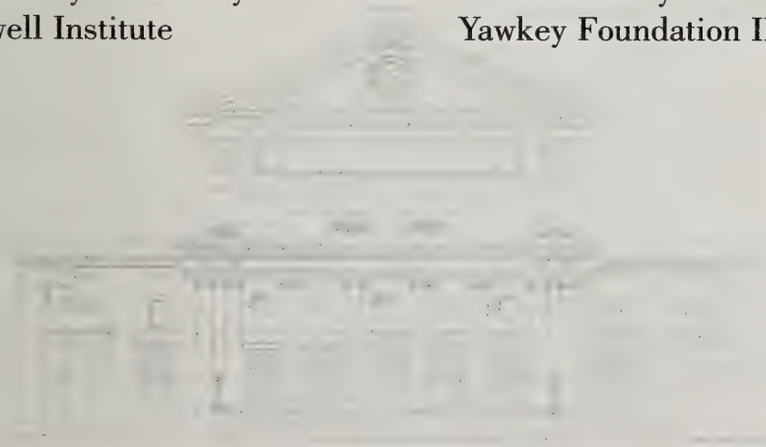


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NEXT PROGRAM...

Friday, March 11, at 8
Sunday, March 13, at 3
Tuesday, March 15, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

WAGNER — *The Flying Dutchman*, Romantic Opera in three acts
(complete concert performance)

JUHA UUSITALO, baritone (The Dutchman)
DEBORAH VOIGT, soprano (Senta)
ALFONS EBERZ, tenor (Erik)
MIKHAIL PETRENKO, bass (Daland)
PAUL GROVES, tenor (The Steersman)
JANE BUNNELL, mezzo-soprano (Mary)
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Please note that these performances will run nearly three hours, including a single intermission after Act I.

Premiered in 1843 in Dresden, *Der fliegende Holländer* was Wagner's first important opera, employing arias, ensembles, and choruses in the standard operatic manner while also using a system of thematic leitmotifs that he would amplify and refine as he progressed through *Tannhäuser* and *Lohengrin* to the great music dramas (*Tristan*, *Meistersinger*, the *Ring*, and *Parsifal*) that followed. Wagner found his inspiration for *Der fliegende Holländer* in the legend of the Flying Dutchman, a Dutch sea captain condemned by the Devil to sail the sea until Judgment Day—a fate he could escape only by finding a woman who would love him faithfully until death, to which purpose the Dutchman was allowed to go ashore once every seven years. The stellar cast for these performances includes Finnish baritone Juha Uusitalo, one of today's great proponents of the title role; American soprano Deborah Voigt as the heroine, Senta; the outstanding German tenor Alfons Eberz as the huntsman Erik, who is hopelessly in love with Senta; and the distinguished young American tenor Paul Groves as the Steersman.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Friday Evening—March 11, 8-10:55
James Levine Series—
Sunday, March 13, 3-5:55
Tuesday 'C'—March 15, 8-10:55

JAMES LEVINE, conductor
JUHA UUSITALO, baritone (The Dutchman)
DEBORAH VOIGT, soprano (Senta)
ALFONS EBERZ, tenor (Erik)
MIKHAIL PETRENKO, bass (Daland)
PAUL GROVES, tenor (The Steersman)
JANE BUNNELL, mezzo-soprano (Mary)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER — *The Flying Dutchman* (complete concert performance)

Thursday, March 17, at 10:30 a.m. (Open Rehearsal)
Thursday 'D'—March 17, 8-10
Friday 'B'—March 18, 1:30-3:30
Saturday 'A'—March 19, 8-10
Tuesday 'B'—March 22, 8-10

JAMES LEVINE, conductor

IVES — Symphony No. 2
VARÈSE — *Amériques*
GERSHWIN — *An American in Paris*

Sunday, March 20, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

COPLAND — *Elegies* for violin and viola
BARBER — *Summer Music* for wind quintet, Opus 31
STRAUSS/ HASENÖHRL — *Till Eulenspiegel einmal anders!*, for violin, clarinet, bassoon, horn, and double bass
BEETHOVEN — Septet in E-flat for winds and strings, Opus 20

Wednesday, March 23, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—March 24, 8-10:15
Friday 'A'—March 25, 1:30-3:45
Saturday 'B'—March 26, 8-10:15

JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON — *Darkbloom: Overture for an imagined opera* (world premiere; BSO commission)
STRAVINSKY — *Movements* for piano and orchestra
WUORINEN — Fourth Piano Concerto (world premiere; BSO commission)
BRAHMS — Symphony No. 2

Friday Evening, —April 1, 8-10:05
Saturday 'A'—April 2, 8-10:05

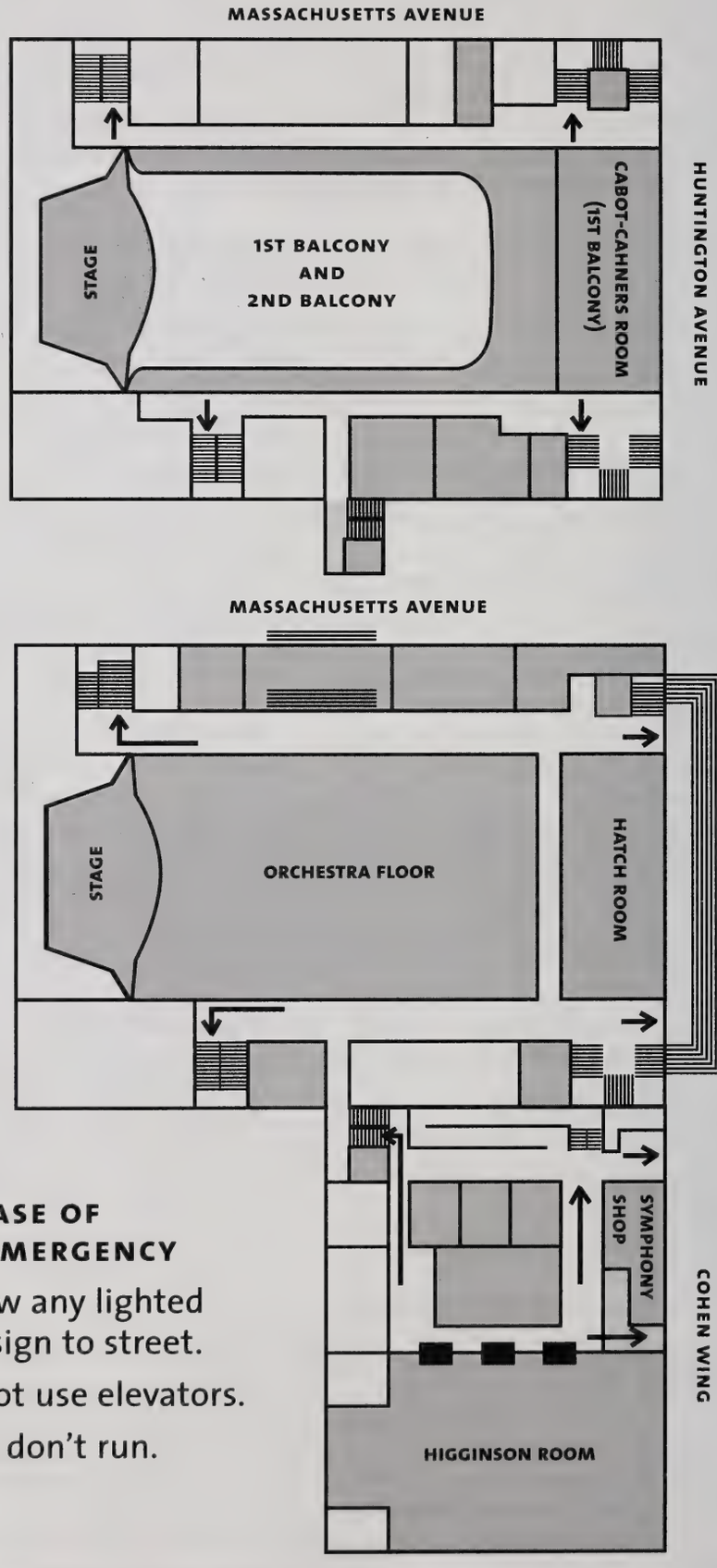
LUDOVIC MORLOT, conductor
STEPHEN HOUGH, piano

MESSIAEN — *Les Offrandes oubliées*
SAINT-SAËNS — Piano Concerto No. 5, *Egyptian*
FRANCK — Symphony in D minor

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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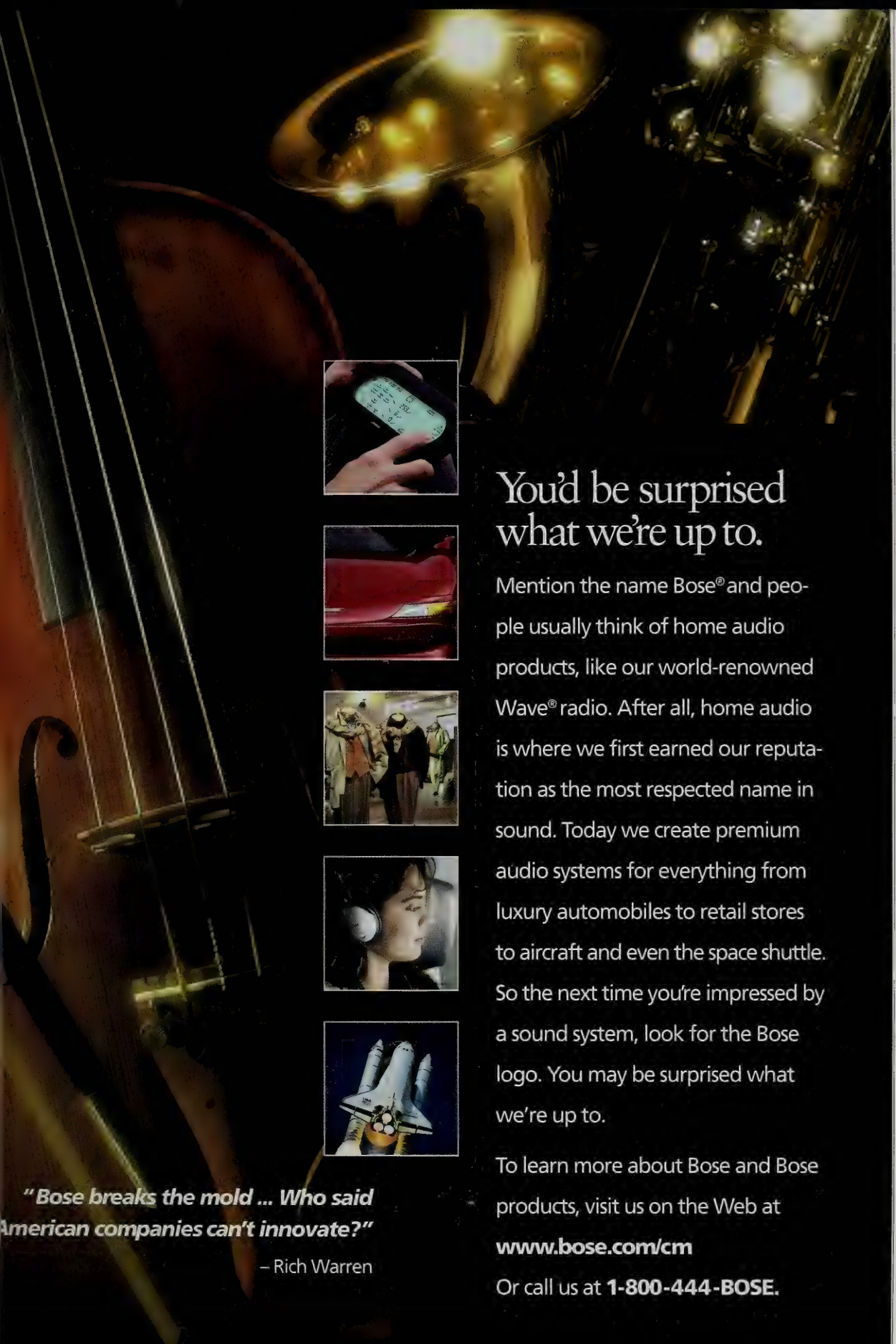
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

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Rich Warren, *Chicago Tribune*, 6/1/90.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

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124th Season, 2004-2005



CHAMBER MUSIC TEA IV
Friday, March 4, at 2:30

COMMUNITY CONCERT V
Sunday, March 6, at 3, at Bethany Congregational Church, Quincy

This concert is made available free to the public through the generosity of State Street Foundation.

XIN DING, violin (1st violin in Mozart)
CATHERINE FRENCH, violin (1st violin in Schubert)
REBECCA GITTER, viola
OWEN YOUNG, cello

MOZART — String Quartet No. 17 in B-flat, K.458, *The Hunt*
- Allegro vivace assai
- Menuetto moderato; Trio
- Adagio
- Allegro assai

SCHUBERT — String Quartet in A minor, D.804, *Rosamunde*
- Allegro ma non troppo
- Andante
- Menuetto: Allegretto; Trio
- Allegro moderato

Week 18

Wolfgang Amadè Mozart (1756-1791)
String Quartet No. 17 in B-flat, K.458, *The Hunt*

In 1781 Haydn composed six string quartets, published the following year as Opus 33, which he cheerfully asserted were in an entirely new style. The works were instantly popular; they have marked, for some critics, the real beginning of the mature Classical era. Few composers had the genius to challenge Haydn's supremacy in the field of the string quartet. One who did, though, almost certainly learned his craft from the ever-growing series of masterpieces coming from Haydn's pen. Mozart met Haydn for the first time in December 1781 (though he had, of course, known and loved Haydn's music for years). A close friendship formed immediately, ending only with Mozart's premature death ten years later. By the end of 1782, Mozart began to demonstrate his veneration for Haydn in his G major quartet, K.384, which represented a marked advance over his earlier chamber works.

The following April, Mozart wrote to the Parisian publisher Joseph Sieber *père*, offering him a set of three piano concertos. He remarked in passing, "Since I wrote

those piano concertos, I have been composing six quartets...." His remark comes as a surprise, since he had as yet completed only one quartet, and he was not to finish the entire set until January 1785. But his reference to six quartets suggests that he wanted to turn out a full set, just as Haydn had done, in the then-standard grouping of six works making a full opus. At some point Mozart evidently decided to dedicate the set to Haydn, though he waited until work was complete before making any of the quartets public. He finished the last two of the six quartets, one in A (K.464) and one in C (K.465), just four days apart, on January 10 and 14, 1785. On January 15 he performed the quartets (possibly only the first three of the six) before Haydn and a few friends. On February 12, Mozart's father Leopold was visiting from Salzburg. Haydn called at Mozart's lodgings, where he heard the last three of the quartets. That evening Haydn made his famous tribute (proudly recorded by Leopold in a letter to his wife): "I tell you before God, as I am an honest man, that your son is the greatest composer whom I know personally or by name; he has taste, and over and above that the greatest knowledge of the science of composition." The published edition bears Mozart's homage to Haydn, whom he addresses as "O great man and my dearest friend," offering him "these six children of mine...the fruit of long and laborious endeavor."

The *Hunt* Quartet, K.458, is the first in the second group of three quartets, completed on November 9, 1784. Although Mozart did not authorize the nickname, which is suggested by the 6/8 lilt and the horn-call character of the opening theme, it serves the useful purpose of distinguishing this quartet from a later one, K.589, in the same key of B-flat. One of this quartet's most charming features is the rhythmic diversity with which Mozart imbues it. Each section of the opening movement's sonata form structure has a characteristic variant of the 6/8 pattern, with touches of syncopation and cross-rhythms to provide punctuation and further variety. At the same time, he changes textures rapidly and flexibly, from the full four-part complement to a lively back-and-forth between individual instruments.

The Menuetto is urbane, elegant, and simple, with just enough surprises—accents on weak beats, sudden melodic leaps—to give character to its essential *savoir faire* and to hint at deeper feelings. The slow movement is the only one in the six quartets dedicated to Haydn to bear the marking Adagio. Given the lively surroundings, its air of calm, grand serenity is all the more striking. Yet within this quiet realm, and using the simplest possible means, Mozart creates an intense climax that finds its release in the return of the opening theme.

The final movement returns to the boisterous cheeriness of the opening. It is based on a simple four-square theme that is utterly direct and immediate—very much like the tunes of folk character that Haydn liked to use in his finales. And, like Haydn, Mozart puts it through its paces without ever falling into a monotony that is potentially present in its foursquare shape. Mozart and Haydn had very different musical personalities, but this finale is—no doubt intentionally—one of the most Haydnesque passages Mozart ever wrote, and a fitting tribute to his great friend.

Franz Schubert (1797-1828)
String Quartet in A minor, D.804, *Rosamunde*

"Schubert now keeps a fortnight's fast and confinement. He writes quartets and German dances and variations without number." So wrote Moritz von Schwind, a twenty-year-old illustrator, and an intimate of Franz Schubert, to Franz Ritter von Schober, a twenty-eight-year-old lithographer, another member of Schubert's circle, on February 13, 1824. Three weeks later, Schwind reported to Schober that "A new

quartet is to be performed at [the famous violinist/conductor] Schuppanzigh's, who is quite enthusiastic and is said to have rehearsed particularly well." Schwind to Schober again, on March 14, 1824, following the premiere of the A minor quartet that afternoon: "Schubert's quartet has been performed, rather slowly in his opinion, but very purely and tenderly. It is on the whole very smooth, but written in such a way that the tune remains in the mind, as with all his [Schubert's] songs, all feeling and thoroughly expressive. It got much applause, especially the minuet, which is extraordinarily tender and natural." This was the first public performance of any of Schubert's quartets.

The A minor quartet was the only one of Schubert's four mature string quartets to be published—in September 1824, with a dedication to Schuppanzigh—in the composer's lifetime. It was preceded in this group by the C minor quartet movement of December 1820 and followed by what is probably the most popular of the composer's quartets, the D minor, with its variation movement based on Schubert's song, "Death and the Maiden."

As suggested by Schwind after the premiere, songfulness is much to the fore in this work, not least in the opening movement's main theme. This is supported by the second violin with a yearning, melancholy accompaniment suggestive of Schubert's early masterwork, the song "Gretchen am Spinnrade," written when he was just sixteen. And even before the first violin plays the theme itself, the music is further energized by a nervous, repeated-note figure in viola and cello (four quick sixteenth-notes in the last quarter of the bar, landing on the downbeat of the next), a figure that will assume prominence as the movement proceeds. As to the theme itself, one of its most striking aspects is the way in which Schubert finds varied continuations for it, even as early as the initial restatement of the opening phrase just a few moments into the piece.

The second movement is an Andante in C major, the relative major of the A minor that is the quartet's home key (meaning that the two scales, C major and A minor, share the same notes). Here Schubert takes as his main theme a tune he had invented for the third entr'acte of his incidental music for the play *Rosamunde* in the fall of 1823. When the tune returns following a contrasting episode, the accompaniment figure in the second violin moves more quickly, in chromatically colored sixteenth-notes rather than the original eighths. And for all the songlike simplicity and wistfulness of its main theme, this movement also allows space for contrasts of major and minor coloration, and moments of agitation.

It's not surprising that the minuet—back now in the quartet's home key of A minor—particularly pleased its first audience. William Mann has written that this particular dance "would cast gloom on any ballroom." Again we find material Schubert has used elsewhere: the opening strain recalls music that introduces the opening words, "Schöne Welt, wo bist du" ("Fair world, where are you?"), of another Schubert song, the "Strophe from Schiller's *Die Götter Griechenlands*," from November 1819. Also striking about this movement is its length, which exceeds that of both Andante and finale, and which further demonstrates Schubert's penchant for building his musical structures on third-related keys: the key of the minuet's contrasting Trio section (A major, though any real sense of major-mode brightness is tempered by the overall context, and by Schubert's use of chromaticism) is anticipated in the minuet by Schubert's touching on three key-areas (E minor, A minor, and C-sharp minor) that spell out an A major chord.

Third-related keys figure again in the A major finale, which offers both *gemütlich* and agitated elements, and whose cheerful, folk-like main theme Schubert contrasts

first with a C-sharp minor second subject (built on a repeated-chord energized by a dotted rhythm). On the other hand, the finale's middle episode starts in B minor, suggesting a different kind of harmonic relationship, that of the neighbor-note (i.e., that of any given note—here the home scale's main note of A—to its nearest neighbor, the note just above or below it, in this case B). The observant listener will notice the prominence of the neighbor-note motif virtually throughout this finale, and not least in the bottom line of the quartet's closing measures.

—Notes by Steven Ledbetter (Mozart) and Marc Mandel (Schubert)

A former faculty member of the Central Conservatory of Music in Beijing, violinist **Xin Ding** was concertmaster of both the China Youth Symphony Orchestra and the China Chamber Orchestra. After receiving her bachelor of arts degree from the Central Conservatory of Music in 1995, she won the Gold Prize of the National String Quartet Competition in China. She has appeared as soloist and in chamber music throughout China, England, France, and Japan. Since 1997, her performances in New England have included appearances with the New Hampshire Symphony, the Boston Philharmonic, and other ensembles. Xin Ding joined the Boston Symphony Orchestra in January 1999.

A native of Victoria, British Columbia, violinist **Catherine French** has performed frequently as a recitalist in the United States and Canada. Recent chamber music appearances have included concerts with the Boston Artists Ensemble and Prelude Concerts at Symphony Hall and Tanglewood. The recipient of numerous Canadian study grants, she won the grand prize at the National Competitive Festival of Music in 1986, was overall winner of the Canadian Music Competition in 1988, and won first prize in the CBC Young Artists Competition in 1989. In 1990 she won the concerto competition at Indiana University, where she was a pupil of Miriam Fried. Following graduation from Indiana University she earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master of music degree from the Juilliard School following studies with Joel Smirnoff. Ms. French joined the BSO's violin section in September 1994.

Born in Canada, **Rebecca Gitter** began studying violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto, Ontario. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. Mr. Young has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. He is on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

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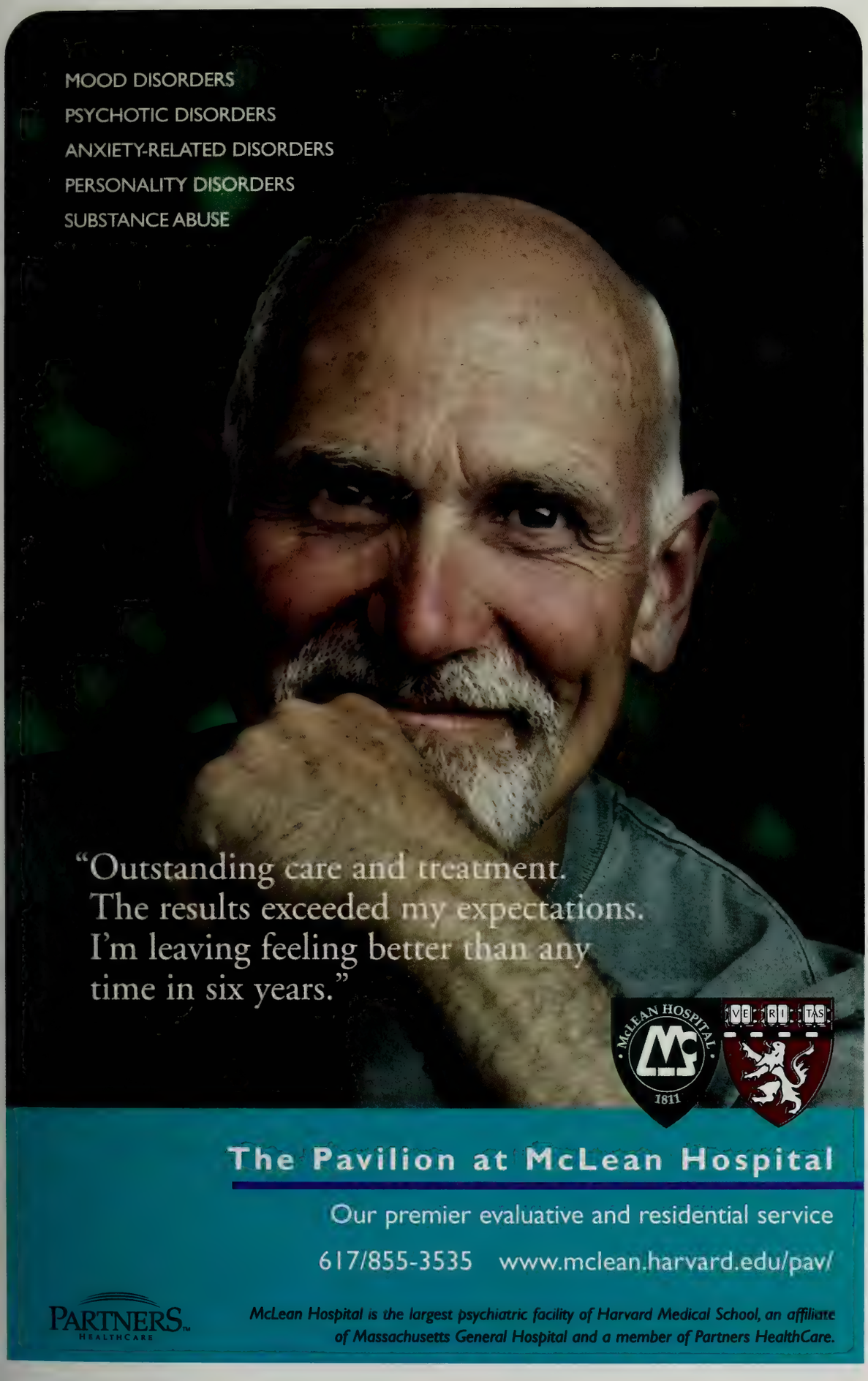
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BSO

"New Perspectives On Wagner's *The Flying Dutchman*": A Symposium, Monday, March 14, 2005

In conjunction with the BSO's concert performances March 11, 13, and 15 of Wagner's opera *The Flying Dutchman* under Music Director James Levine, Harvard University's Music Department and Minda de Gunzburg Center for European Studies, the Goethe-Institut Boston, and the BSO will host a symposium, "New Perspectives on Wagner's *The Flying Dutchman*," to take place Monday, March 14, in Cambridge, at Harvard's John Knowles Paine Concert Hall. The symposium will include presentations ("Deconstructing Senta," 1:30-3:30 p.m.; "Illusion and Fantasy in *The Flying Dutchman*," 4-6 p.m.) by prominent scholars and experts including Carolyn Abbate (Princeton University), Daniel Albright (Harvard University), John Deathridge (King's College London), Lydia Goehr (Columbia University), David Levin (University of Chicago), and Alexander Rehding (Harvard University), as well as a panel discussion ("*The Flying Dutchman* in Performance," 6:30-7:30 p.m.) with James Levine and soloists Juha Uusitalo (The Dutchman), Deborah Voigt (Senta), and Paul Groves (the Steersman). Admission is free and open to the public. John Knowles Paine Concert Hall is located behind the Science Center between Oxford Street and Massachusetts Avenue in Cambridge. For further details, please visit www.bso.org.

Following the BSO's performance of *The Flying Dutchman* on Sunday, March 13, the Goethe-Institut Boston will host a reception honoring the symposium's participants, to take place at the institute's home, at 170 Beacon Street, from 6:30 to 8 p.m., and to include brief remarks by Wagner scholar John Deathridge. The reception is open to the public, but please note that space is limited; those interested are requested to e-mail info@boston.goethe.org.

A Wagner Exhibit at Symphony Hall: "Rainbow Bridge From The Charles— Wagner Under The Baton Of Theodore Thomas (1884)"

In addition to the Wagner symposium at Harvard on March 14, the BSO and the Eda Kuhn Loeb Music Library of Harvard University are collaborating on an exhibit, curated by Andrea Cawelti, to be displayed in the Massachusetts Avenue corridor of Symphony Hall during the weeks of March 7 and 14, 2005.

In the late nineteenth century, conductor Theodore Thomas was one of the most influential advocates of Wagner's music in America, giving the American premieres of many of Wagner's works, including selections from *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Der Ring des Nibelungen*. By continually exposing concert audiences to these challenging new works on tours from New York to San Francisco, Thomas was directly responsible for the rapid spread of Wagner's popularity across the United States.

One of Thomas's most significant Wagner tours began right here in Boston. In April 1884 he brought his orchestra to Mechanics Hall, augmenting it with musicians from the BSO, performing excerpts from Wagner's works exclusively, and then returning to Boston again in May. Materials from the Eda Kuhn Loeb Music Library, the Harvard Theatre Col-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

lection, the Rosenthal Archives of the Chicago Symphony Orchestra, and the BSO Archives will be displayed to highlight these Boston programs, Thomas's approach to Wagner, the BSO players who participated, and other aspects of the three-month Wagner tour.

"Ives and his World": A Festival at the New England Conservatory of Music, March 13-17

In the days preceding James Levine's BSO performances (March 17-22) of Charles Ives's Symphony No. 2, the New England Conservatory of Music is presenting a four-day festival, "Ives and his World," focusing on various aspects of the New England composer who so masterfully blended the traditional and the unconventional. Four concerts, all at 8 p.m. in Jordan Hall, will include chamber and piano music (Sunday, March 13); choral music (Monday, March 14); songs and transcriptions for wind ensemble (Tuesday, March 15), and large-scale works for orchestra and chorus (Wednesday, March 16). Events in Williams Hall at NEC include a lecture-demonstration, "The Difficulty of Ives," with pianist Stephen Drury (March 14, 5 p.m.); panel discussions on "Conducting Ives" (March 15, 5 p.m.) and "Ives in His Time and Ours" (March 16, 5 p.m.); a master class on "Singing Ives" with Helen Boatwright and William Sharp (Thursday, March 17, 10 a.m.), and a lecture by Jonathan Elkus on "Ives Symphony No. 2: time, place, and pacing" (March 17, 5 p.m.). Admission to these NEC events is free and open to the public. For full details, visit www.newenglandconservatory.edu/ives.

The Deborah and Williams R. Elfers Concert, Friday, March 11, 2005

This Friday evening's concert is supported by a generous gift from BSO Trustee Bill Elfers and his wife Deborah Bennett Elfers. The Boston Symphony Orchestra gratefully acknowledges Bill and Deborah for this important support for the orchestra's artistic expenses.

Bill and Deborah Elfers are longtime subscribers and supporters of the BSO; they have attended the Friday-evening concerts together for nearly ten years. Bill was appointed a Trustee of the BSO in 2002 and served as a BSO Overseer from 1996 until that time. During Bill's tenure with the Symphony, he has served as a member of the Budget, Development, and Investment committees. With Deborah, he is also an enthusiastic promoter of the BSO's Youth Concerts Series in Symphony Hall.

Deborah's efforts on the BSO's behalf include directing the Business Leadership Association's fundraising efforts as a member of the BSO staff from 1992 to 1995. As a BSO volunteer, Deborah has served on the Annual Giving Committee, chaired the Annual Fund's Higginson Society dinner, and hosted Higginson Society events. Most recently she has, with other key volunteers, organized the Leadership Mentoring Initiative, collaborating with the Boston Symphony Association of Volunteers to involve people in the BSO's artistic, educational, and community outreach programs. Deborah is a graduate of the New England Conservatory of Music, where she studied voice; she now serves on the Conservatory's Board of Trustees.

Bill and Deborah continue generously to support the BSO in many ways. They are members of the Higginson Society of the BSO Annual Fund, have endowed several seats in the first balcony of Symphony Hall, and have attended Opening Night at Sym phony and Opening Night at Pops as Benefactors for the past several years. Said Bill of their support for the BSO, "I've greatly enjoyed combining a lifelong love of music with the privilege of supporting and providing volunteer service to the Boston Symphony, the world's greatest orchestra organization."

With Sadness

It is with deep sadness that the BSO notes the loss of a beloved member of the BSO family, Dr. Arthur Kravitz, who passed away on March 1 at the age of 76. To all who knew him, Arthur was a wonderful man who cared deeply about music and children, especially children who were disadvantaged. A loyal subscriber to the BSO for more than thirty years, he was elected as an Overseer in 1995, and was a member of both the Higginson Society and the Walter Piston Society. Arthur's greatest legacy to the BSO

was in his role as a former president of Project STEP and a leader in the BSO Education Department. He and his beloved wife Bobbie endowed the Barbara and Arthur Kravitz Fellowship Fund at the Tanglewood Music Center in 1996 and established the Arthur and Barbara Kravitz Youth Education Fund in 2000.

Regarding Arthur Kravitz's humanity and leadership in his BSO endeavors, Project Step President Margaret Williams-DeCelles notes that with his passing, "we have lost one of the most generous, erudite, passionate leaders Project STEP will ever know. For the past seven years, Arthur has been a guiding force for Project STEP. He led by example with his generosity of time and resources, and kind sensitivity. He cared deeply about our students and families, and he delighted in all their recitals. He was immensely fond of the Project STEP leadership and was confident they could sustain the critical mission of Project STEP."

The BSO expresses its heartfelt condolences to the Kravitz family on the passing of an extraordinary friend.

Tanglewood Festival Chorus Auditions Monday, March 14, at Symphony Hall

Auditions will be held on Monday, March 14, at Symphony Hall for the 2005 Tanglewood season of the Tanglewood Festival Chorus, John Oliver, conductor, to include performances of Mahler's Symphony No. 8 led by BSO Music Director James Levine; Brahms's *Nänie*, *Gesang der Parzen*, and *Schicksalslied* conducted by Rafael Frühbeck de Burgos; the annual TFC Friday-night Prelude Concert in Ozawa Hall, conducted by John Oliver; and the season-closing Beethoven's Ninth Symphony under the direction of Marek Janowski. To make a reservation for an audition, please call (617) 638-9461 or e-mail tfc@bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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evening Open Rehearsals, and (new this season) at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Richard Wagner's *The Flying Dutchman*. In the weeks ahead, Jan Swafford of Tufts University discusses Ives, Varèse, and Gershwin (March 17-22), BSO Publications Associate Robert Kirzinger discusses Brahms, Stravinsky, and the world-premiere BSO-commissioned works by John Harbison and Charles Wuorinen (March 23-26), and Elizabeth Seitz discusses music of Messiaen, Saint-Saëns, and Franck (April 1-2).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

In Memoriam

Pauline (Polly) Germeshausen
August 11, 1907–February 4, 2005



A beloved member of the Boston Symphony Orchestra Board of Overseers, Mrs. Pauline (Polly) Germeshausen passed away at her home in Weston on February 4 at the age of 97. Polly served as a BSO Overseer from 1996 to 2002 and as an Overseer Emerita from 2002 until her death. She and her husband, the late Dr. Kenneth Germeshausen, were extremely generous in their support of the Boston Symphony Orchestra, particularly its youth-oriented programs and activities. Avid music lovers, Ken and Polly began attending concerts at Symphony Hall shortly after they were married in 1934. They remained regular subscribers, and Polly enjoyed attending Friday-afternoon concerts until very recently.

Polly was a woman of notable grace and dignity whose low-key style often stood in contrast to her vital and resilient spirit. Her lifelong love of music and deep sense of social responsibility fueled a commitment to ensuring that children of all backgrounds had opportunities to experience live orchestral concerts and to learn through the arts. Through the Germeshausen Foundation, Polly endowed both the Dr. and Mrs. Kenneth J. Germeshausen Fund, which supports BSO Youth Concerts, and the Germeshausen Family Youth Concerts Conductor's Chair. The Foundation also played a key role in creating the Boston Music Education Collaborative, through which the BSO partnered with other leading Boston cultural institutions to restore music education in the Boston Public Schools.

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A Program Speaks
by Judith Tick

James Levine juxtaposes works by Charles Ives, Edgard Varèse, and George Gershwin in his upcoming Boston Symphony program of March 17, 18, 19, and 22. Tickets are available by phone, online, by mail, or in person at the Symphony Hall box office (see page 71 of this program book).

James Levine's upcoming BSO program juxtaposing three orchestral works by two Americans (Charles Ives and George Gershwin) and a French-born American (Edgard Varèse) provides an opportunity to reflect briefly on the history of the American symphonic tradition. The program comes during a season that, given Maestro Levine's commitment to the important American composers of today, is rich in 20th- and 21st-century American music. Already this season, BSO audiences have heard a major symphonic work by Elliott Carter and the world premiere of a new work commissioned by the orchestra from Milton Babbitt (both led by Mr. Levine), as well as Yehudi Wyner's new BSO-commissioned Piano Concerto in its world premiere performances. At the end of March, Maestro Levine will introduce two more world premieres, commissioned by the BSO from John Harbison and Charles Wuorinen. This commitment to the music of our time is special. Occasionally a symphony program includes a single American composition, more rarely two, but so seldom three that the programming of three historic works by Ives, Varèse, and Gershwin on Mr. Levine's upcoming program warrants special comment.

An American symphonic tradition officially began in 1876 with the premiere of John Knowles Paine's Symphony No. 1. It stabilized in 1880, when Paine's Symphony No. 2 became the first American symphony to be published in full score—and therefore able to be played again routinely. A generation of other Boston-based composers followed Paine in producing indigenous symphonic composition. Even if the names of George Chadwick (who wrote lovingly of his Boston "community") and Amy Beach (who left it soon after her husband died) have tenuous audience recognition today, their considerable talents—aided by many BSO performances—furthered the cause.

We can understand how self-consciously our late-19th-century composers attended to making respectable orchestral music. An oceanic legacy (Beethoven, Mendelssohn, Brahms, Wagner, etc.) rolled in from Europe; to ride those waves seeking national identity and recognition—an American sound, if you will—was as risky as sailing on the Titanic. Yet within the next fifty years we arrived at the extraordinary achievements of Ives, Varèse, and Gershwin.

Because these composers had such different styles and musical values, it may be a stretch to think of them as contributing to a coherent American symphonic tradition. Ives, the portrait-painter of small-town Yankee culture and celebrator of Protestant hymnody, was phobic about technology—and closed-eared to the very sounds Varèse loved. Varèse, in contrast, had little interest in conventional melody (never mind gospel hymns). Inspired by the ambient music of machines and the sound of city streets, he instead pioneered brilliant explorations of percussion and electronic music coordinated with his many visionary manifestos about musical space. Gershwin was a city boy who loved the jazz and African-American music in which Ives had limited interest, and to which Varèse was indifferent. The paradigm of the crossover composer, Gershwin virtually established the practice of "symphonic jazz."

Of the three, Gershwin adopted Romantic orchestral style comfortably as his own. Growing up a Jewish New Yorker among recent immigrants (including many Russians), he loved passionate string-based melodies—just what modernists like Varèse rejected. Varèse turned down Gershwin's request to study with him. Gershwin also contacted Ives by calling Ives's office to profess his admiration for the *Concord* Sonata and his songs, but the two never met.

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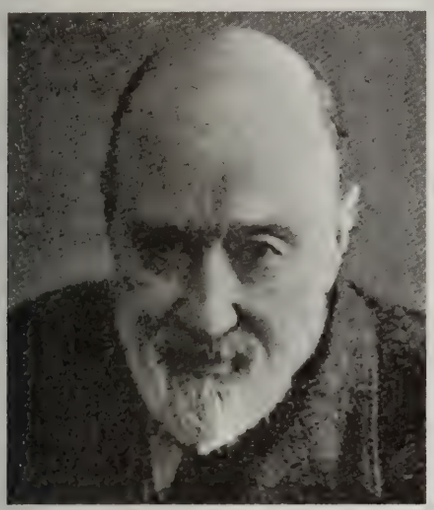
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There were profound lifestyle and career differences as well. A successful insurance executive and businessman, Ives kept his distance from the bohemian Varèse. Gershwin, meanwhile, first made his living as a song-plugging-pianist and composer of show tunes in a world alien to Varèse. Ives had virtually no meaningful audience until his composing career was over. Varèse had a transatlantic career among a small modernist audience that celebrated his genius and created a myth about his lack of acceptance. Gershwin had the largest audience of any American composer in his lifetime and possibly after. Given such differences, can we construct a historically viable American symphonic tradition from their legacies?



Charles Ives (1874-1954)

James Levine's Ives/Varèse/Gershwin program offers some possible answers by drawing on the immediacy of live performance—that is to say, the power of musical experience. The cumulative effect of listening to these works sequentially produces a buzz—a virtual conversation among the compositions themselves that transcends the particulars of personality, and challenges us instead to hear these pieces as collective history. The irony is that, even if Ives, Varèse, and Gershwin were probably never in the same room—nor wanted to be—their music suggests that they shared more than they knew. Through this program we hear unsuspected affinities. The mutual "conversations" emerging from their musical encounter in this program evoke two important ideas—one about roots, the other about democracy.

In a country where a frontier had expanded and then closed within fairly recent memory; where populations continue to shift rapidly; and where skyscrapers as much as crowds profile a city's identity, it is notable how these three works create memorable soundscapes of place. Ives's Second Symphony uses music to summon up his hometown of Danbury, Connecticut. Drawing especially on his father's small-town playlist of Stephen Foster, hymn tunes, and Bach, Ives gilds every tune he quotes with the patina of elegy. We breathe in his musical boyhood memories of Our Town, a place where Copland would later claim turf as well.



Edgard Varèse (1883-1965)

While the sound of place shifts in the compositions of Varèse and Gershwin—moving the site to Our City—the intent and artistic success in establishing musical bonds between place and music remains constant. The aesthetics of place link Gershwin's brash French taxi horns with Varèse's sirens—how witty is this pairing of a piece about an American in Paris with a piece about a Parisian in New York! Even more important, the composers' subjective response to place shapes the music. Gershwin infuses Paris with the optimism of youth and jaunty innocence. Varèse's *Amériques* is, in the composer's words, "symbolic of discoveries—new worlds on earth, in the sky, or in the minds of men."

As in Ives's Second Symphony, memory plays a tangible, even if more limited, role. Gershwin's American gets the "homesickness blues." *Amériques* is reputed to recall vignettes from Varèse's travels, moving from European "echoes of the Romanesque church at Tournus" and the Mediterranean at Savona to the Hudson River and streets of



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Manhattan. We hear these pieces "talk" about and therefore herald an important historic characteristic of an American symphonic tradition—"location, location, location."

The other musical idea explored through this program concerns the debates over the relative appeal of classical "versus" popular musics. During the period when Ives, Varèse, and Gershwin were composing the works to be heard here (ca. 1900 to 1930), questions about the relationship among classical and popular styles were argued as fiercely as they are today, although with different emphases. Gershwin opposed the racism that accompanied the reception of jazz; Ives opposed the condescension that marginalized gospel music.



George Gershwin (1898-1937)

No need here to review the culture wars of the past, fought with snobberies real and reversed, with clichés equating elitism with classical music and democracy with popular music. All three works on this program express how central and indeed fruitful this issue has been for the American symphonic tradition as they "speak" directly to these questions: Can American classical composers create classical music to compete with the intoxications of popular music? Should they isolate themselves from the marketplace? Could they reach out across divisions of race and class? Must they? There are so many easily audible quotations from Protestant gospel tunes and popular songs in Ives's Second Symphony that the piece begins to sound like a version of "symphonic folk," a precursor of Gershwin's "symphonic jazz." In Gershwin's tone poem, there is so much debt to blues and jazz practice that we suspect Gershwin's American will come home to take the "A" train. And Varèse in *Amériques* reflects a comparable argument about hierarchy by incorporating both Old World and New World language. His version of "classical" is the mainstream modern music of Debussy and Stravinsky—the music he left behind to emigrate here. Thus *Amériques* reenacts a parallel debate about cultural hierarchy and stylistic change.

In the end, all of these pieces do more than mirror their times or frame historical narratives. In this program their collective power models ways for thinking about the questions they raise in their "conversations" with each other and with us. When Gershwin's persona sings the blues, the music foreshadows the universalizing authority of a quintessentially African-American idiom. When Ives sets evangelical gospel tunes as if they were Bach chorales, he employs "Bringing in the Sheaves" to emulate the dignity of "Jesu meine Freude" as transcendental sacred song. When Varèse's *Amériques* uses acoustic instruments to sound light years away, it also demands respect for the potential of tradition to renew itself. Instead of "high" and "low" categories of music, we are engaged by musical discussions of common ground. This program helps shape a fresh context for realizing the democratizing potential of musical experience just as it sustains a still emerging American symphonic tradition in fascinating, previously unexplored ways.

Judith Tick, a Matthews Distinguished University Professor in the Department of Music at Northeastern University, is the author of *Ruth Crawford Seeger: A Composer's Search for American Music* and co-author, with Gail Levin, of *Aaron Copland's America: A Cultural Perspective*. She is the editor (with associate editor Paul Beaudoin) of *Music in the USA: An Uncommon Reader*, forthcoming from Oxford University Press.



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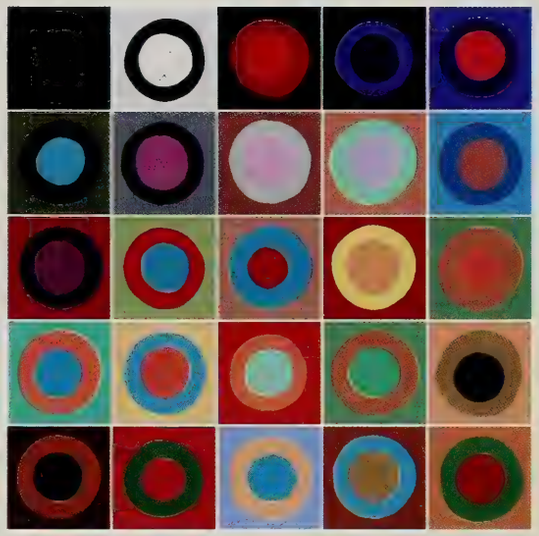
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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



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JOHN OLIVER, conductor

WAGNER *The Flying Dutchman*, Romantic Opera in three acts
(complete concert performance)

Characters in order of vocal appearance:

Daland, *a Norwegian sea captain* . . . . . Mikhail Petrenko
The Steersman . . . . . Paul Groves
The Dutchman . . . . . Juha Uusitalo
Mary, *Senta's nurse* . . . . . Jane Bunnell
Senta, *Daland's daughter* . . . . . Deborah Voigt
Erik, *a huntsman* . . . . . Alfons Eberz

Norwegian sailors; the Dutchman's crew; village women . . . . . Tanglewood Festival Chorus, John Oliver, conductor



JAMES LEVINE conducting

Please note that at this performance of Richard Wagner's *The Flying Dutchman*, the role of Senta will be sung by Elizabeth Byrne, replacing Deborah Voigt, who is ill. We are grateful that Ms. Byrne, who makes her Boston Symphony Orchestra debut as Senta, was available to sing in this performance at extremely short notice.

Elizabeth Byrne



Born in Lancashire, England, and now living in Chicago, dramatic soprano Elizabeth Byrne was recognized with a Royal Philharmonic Society Award Nomination for her performance as Brünnhilde in the new Tim Albery production of Wagner's *Ring* cycle at Scottish Opera conducted by Richard Armstrong, which was also performed in Glasgow and throughout the United Kingdom. Ms. Byrne covered the role of Brünnhilde in *Die Walküre* at the Metropolitan Opera and will make her debut at the Stuttgart Staatstheater as Brünnhilde in *Siegfried*. Prior to the Scottish Opera *Ring* cycle, she had performed Sieglinde in concert with the Knoxville Symphony Orchestra and Brünnhilde in *Die Walküre* at Austin Lyric Opera, and had sung Gutrune and Gerhilde in Lyric Opera of Chicago's first complete *Ring* cycle. Ms. Byrne took on the role of Senta in *Der fliegende Holländer* at Opéra de Massy and Austin Lyric Opera and will make her Arizona Opera debut as Senta next season. One of Ms. Byrne's first leading roles in the German repertoire was in the title role of *Salome* at Glimmerglass Opera. At the Metropolitan Opera, she sang the Duchess of Parma in Busoni's *Doktor Faust* and, under James Levine, the Fourth Maid in *Elektra*. At Lyric Opera of Chicago she has sung the Overseer in *Elektra* and will return to cover Leonore in *Fidelio*, a role she is scheduled to sing at Scottish Opera. The current season brings her debut in the Netherlands as Agave in a concert performance of Egon Wellesz's opera *Die Bakchantinnen*. Ms. Byrne has sung Tosca with the Israel Philharmonic, at Lyric Opera of Chicago, and elsewhere in the U.S. and Canada. She performed both Elena and Margherita in Boito's *Mefistofele* at Lyric Opera of Chicago and made her Italian opera debut as Lady Macbeth at the Teatro Giuseppe Verdi in Pisa. She has sung Puccini's Manon Lescaut with Baltimore Opera and the Canadian Opera Company. Other roles include Minnie in Puccini's *La fanciulla del West* and Aida. Ms. Byrne's American debut was as the Stepdaughter in Hugo Weisgall's *Six Characters in Search of an Author* with the Lyric Opera Center for American Artists, followed by her appearance as the Pale Lady in Prokofiev's *The Gambler* under Zubin Mehta. Concert performances have included Mahler's Symphony No. 8 at Royal Albert Hall and Shostakovich's Symphony No. 14 at Canada's National Arts Centre. She made her Avery Fisher Hall debut performing Zemlinsky's *Lyric Symphony* with Leon Botstein and the American Symphony Orchestra.

Please note that there will be an intermission after Act I, and that Acts II and III are performed without pause.

A synopsis of the plot begins on page 26.

Please note that text and translation are being distributed separately.

Dennis Giauque, vocal coach and rehearsal pianist

The Tanglewood Festival Chorus performances this week are supported the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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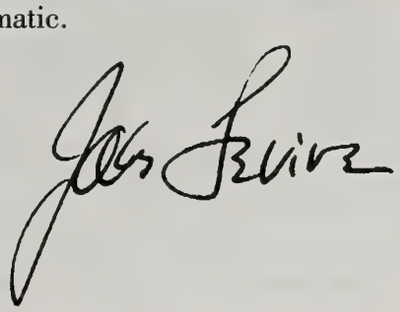
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From the Music Director

The separation of the symphonic and operatic repertoires is a relatively modern invention. In fact, the greatest orchestras (the Boston Symphony among them) are those whose members are well-rounded musicians equally comfortable in the symphonic, operatic, and chamber repertoire. There's no other way to get a complete picture and understanding of the great composers. If one really wants to know Strauss or Mozart, for example, one needs to know their instrumental and vocal music equally well: the lyricism and technique of their operas informs the orchestral music too.

The BSO has a very strong tradition of performing opera in concert, and it's very exciting for me to begin our collaborative explorations of operatic repertoire with *Der fliegende Holländer*. Orchestras typically play orchestral excerpts from Wagner's operas; in recent decades the BSO has also played complete acts of *Tristan*, *Die Walküre*, and *Götterdämmerung*, but the complete *Holländer* is new to its repertoire. Though *Holländer* is a youthful work, it's the first of Wagner's ten principal operas to be fully realized and developed—here he has truly found his own voice, his own perception, having previously been strongly influenced by earlier composers. While much less demanding psychologically than *Tristan*, the score of *Holländer* is technically very demanding nevertheless, displaying an energy and magnetism that are especially exciting. At the same time, it works very well in concert because the music makes the story so utterly compelling in its evocation of setting and characters, and because a concert performance in turn leaves so much to the listener's dramatic imagination.

So many things that make *Der fliegende Holländer* great are worth commenting on—the quite irresistible legend; Wagner's tremendously inspired music, which so remarkably evokes the sea, the cold, the energy one needs just to stay alive, let alone succeed, in the northern realm in which the legend is set; the unimaginable plight of the Dutchman himself, so remarkably expressed in his opening monologue (will this be the time of his salvation, or is another catastrophe in store?); the thoroughly Wagnerian musical cast of that opening monologue (in fact, even Daland's simpler Act II aria is a step well past what Weber had achieved not long before); the way in which Daland's dreams of wealth (should the Dutchman marry Senta) contrast so strongly and simultaneously, in their first-act duet wherein neither knows the other's thoughts, with the Dutchman's hope of salvation; the degree to which Senta loses herself in her terrifying, moving obsession with the Dutchman, which keeps her from recognizing that it's the huntsman Erik she *really* ought to marry; the frustrating, impossible position in which Erik is caught (not to mention the high-lying, technically difficult nature of that role); the tension of the amazing final trio, built up to by so many prior moments, harking back to the stunned silence when Senta and the Dutchman first cast eyes on each other. Even the Steersman, though not essentially involved in the story, is an important presence, providing a barometer of "normal" expression in comparison to the deeper concerns of the Dutchman and Senta. And all of this plays out in the context of an overall structure that is so remarkably, amazingly, and consistently taut and dramatic.



Richard Wagner

The Flying Dutchman, Romantic Opera in three acts

SYNOPSIS

ACT I

Off the coast of Norway, near a steep cliff

Two ships seek shelter in a storm and drop anchor alongside a cliff, one after the other. The first belongs to Daland, a Norwegian captain, who is the father of Senta, a young woman engaged to Erik, a huntsman. The crew turns in for the night. The Steersman keeps watch, singing a song ("*Mit Gewitter und Sturm aus fernem Meer*"/"Through thunder and storm from distant seas") and eventually falling asleep without seeing the Dutchman's ship come into port alongside his. The Dutchman sets foot on land and muses on his fate in the monologue "*Die Frist ist um*" ("The term is up"), in which he reveals that he is the legendary sea captain who cursed the heavens, and was condemned to sail the seas until Judgment Day. Every seven years he is permitted to drop anchor for twenty-four hours in order to find a woman whose sacrificing love will redeem him. His ghostly crew is likewise condemned to wander forever; they answer his words with the refrain, "*Ew'ge Vernichtung, nimm uns auf!*" ("Endless oblivion, we are yours!").

Daland emerges from his ship, notices the strange vessel, and engages the Dutchman in conversation. The Dutchman strikes a bargain with Daland: a chest of treasure in exchange for a night's lodging. The Dutchman also asks Daland if he has a daughter, and upon learning that he does, declares that she could be his wife. Daland is a bit taken aback, but secretly delighted at the prospect of pairing Senta with such a wealthy man. They agree on both hearth and wife, and the Dutchman muses on the possibility that this young woman could offer him salvation. The storm dies down and both ships head for Daland's home port.



A rendering of the last scene of "The Flying Dutchman," with Senta throwing herself into the sea as the Dutchman's ship sinks, from the Leipzig "Illustrirte Zeitung" of October 7, 1843

ACT II

A large room in Daland's house, with a picture on the back wall of a pale man with a dark beard, in black Spanish garb

Senta, her nurse Mary, and a group of young women are sitting around a fire, spinning while singing a work song (Spinning Chorus). Mary observes Senta, who is staring at the portrait. The girls mock Senta for her interest in the mysterious painting, and warn her that Erik will become jealous if she doesn't stop obsessing over the picture. Senta tells them to stop singing, since it gets on her nerves. The girls tell her that if she doesn't like it, she should sing to them about the legend of the Dutchman whose likeness has so engrossed her. Senta agrees, and sings the ballad about the arrogant sailor who cursed the seas and was condemned to sail for an eternity (Senta's Ballad: "*Johohoe! Johohohoe!*"). She exhausts herself, however, and Mary must finish the song, after which Senta in an outburst confesses her desire to save the doomed man. Erik arrives in time to hear this horrifying declaration.

In a duet ("*Bleib' Senta! Bleib' nur einen Augenblick*"/"Stay, Senta! Stay for one short moment!"), Erik begs Senta to accept him as her husband, and let go of her infatuation with the Dutchman. He tells her of a disturbing dream in which he sees two seamen, Daland and the Dutchman, with whom he imagines Senta sailing away. This only serves to encourage Senta's fantasy. The exchange is interrupted by the arrival of Daland, who entreats his daughter to welcome the strange man in his company ("*Mögst du, mein Kind, den fremden Mann*"/"Wilt thou not give a hearty welcome to the stranger?"). In a duet, the Dutchman recognizes Senta as the woman of his yearnings ("*Wie aus der Ferne längst vergang'ner Zeiten*"/"How like the voice of long-forgotten ages"), and Senta declares that she will be faithful unto death. Daland returns to the room and is delighted to learn that Senta has agreed to the marriage.

ACT III

A bay with a rocky shore

The Norwegian sailors sing a merry song about brandy, tobacco, women, and the sea ("*Steuermann, lass' die Wacht!*"/"Steersman, leave the watch!"). Their attention is drawn to the ghostly ship neighboring theirs, and they and their girlfriends try to awaken the sleeping crew to no avail. As a storm whips up, the ghostly crew emerges and counters with their own frightening song ("*Johohoe! Johohoe!*"). The opposing groups try to shout each other down, but the Norwegians retreat as the storm and the Dutchman's crew overwhelm them.

Erik enters the scene, pursuing Senta, and in a duet ("*Was musst' ich hören*"/"What hast thou told me?") he tries to stop her from joining the Dutchman. In a cavatina ("*Willst jenes Tag's du nicht dich mehr entsinnen*"/"Do you no longer remember that sweet hour"), he makes one last appeal by reminding her of their former closeness. The Dutchman overhears the exchange and denounces Senta ("*Verloren! Ach verloren! Ewig verlor'nes Heil*"/"Ah! false one! Lost, forever! Lost is my hope of heaven!"). Senta declares her love, as Daland, Erik, Mary, and the others try to restrain her. The Dutchman reveals his true identity ("*...den 'fliegenden Holländer' nennt man mich!*"/"...the 'Flying Dutchman' is my name") and departs with his ship. Senta throws herself into the sea, crying "*Preis' deinen Engel und sein Gebot! Hier steh' ich, treu dir bis zum Tod!*" ("Praise to your angel, and her decree! Here I stand, faithful until death!"). The ship sinks; in the opera's final moments, the figures of Senta and the Dutchman rise up from the sea, transfigured, in an embrace.





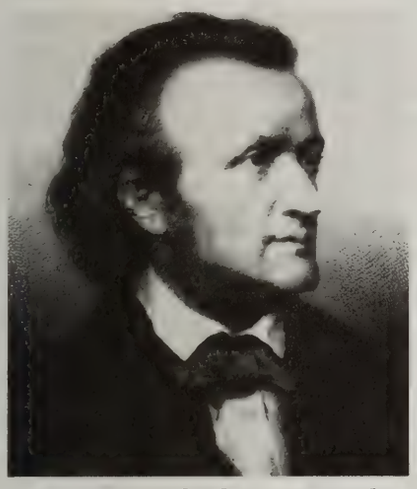
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Richard Wagner
Der fliegende Holländer (The Flying Dutchman)



Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. The earliest evidence of Wagner's work on his "romantic opera" The Flying Dutchman *is an outline that he wrote in French and sent to the famous librettist Eugène Scribe on May 6, 1840, in the hope that Scribe would be able to generate interest in the subject at the Paris Opéra. The sketch suggested in outline form three numbers, including a ballad to be sung by the lead female character (who did not yet bear the name of Senta). In 1841 Wagner began to work in earnest on the libretto and music, completing the libretto on May 28 that same year. He began his musical draft on July 1, 1841, and finished the score on November 19. The overture was the last part to be completed. Wagner made revisions in 1846, 1852, and 1860; it was in 1860 that he altered the endings of the overture and the opera to include statements of the musical motif representing the redemption of the Dutchman's soul by Senta. In its first incarnation, as originally conceived for performance at the Paris Opéra as part of an evening that would also have included a ballet,* The Flying Dutchman *was a single act in three scenes. But the Paris plan did not materialize, and Wagner divided it into three acts for the premiere, which he himself conducted at the Königlich Sächisches Hoftheater in Dresden on January 2, 1843, with Wilhelmine Schröder-Devrient as Senta and Johann Michael Wächter as the Dutchman. The first performance in the United States took place on November 8, 1876, in Philadelphia, at the Academy of Music, where it was sung in Italian. The opera reached New York in 1877 and was first heard at the Metropolitan Opera on November 27, 1889 (sung in German). When Cosima Wagner introduced the work at the Festspielhaus in Bayreuth in 1901, it was performed for the first time in the one-act version that Wagner originally intended. These are the first performances by the Boston Symphony Orchestra of the complete opera, though the overture has had numerous BSO performances since Wilhelm Gericke introduced it to the orchestra's repertoire in May 1886 (William Steinberg gave the most recent subscription performances of the overture in January 1974, James Conlon the most recent Tanglewood performance on July 22, 2000), and there have been occasional performances of Senta's Ballad (featuring Mrs.*

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Hessem de Mors as Senta with Lilla Ormond as Mary and the Thursday Morning Club on hand for the Spinning Chorus as part of an April 1906 Pension Fund concert led by Wilhelm Gericke; Emmy Destinn in December 1908 under Max Fiedler; Florence Austral in December 1929 under Serge Koussevitzky; Margaret Harshaw in New Brunswick and Boston in February 1955, then at Tanglewood in August 1958, all under Pierre Monteux) and of the Dutchman's monologue "Die Frist ist um" (with Bryn Terfel on Opening Night of the 1997-98 subscription season under Seiji Ozawa). The opera calls for soprano (Senta), contralto (Mary), two tenors (Erik and the Steersman), bass-baritone (the Dutchman), and bass (Daland). The orchestra includes piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, strings, and harp. Offstage instruments include six horns, gong, and wind machine. Wagner notes in his score that three additional piccolos should be placed on stage near the Dutchman's ship. Without intermission, The Flying Dutchman *runs about 2½ hours.*



Michael Wächter as the Dutchman in the 1843 Dresden premiere (Leipzig "Illustrirte Zeitung," October 7, 1843)

> "The figure of the 'Flying Dutchman' is a mythical creation of the Folk: a primal trait of human nature speaks out from it with heart-enthralling force. This trait, in its most universal meaning, is the longing after rest from amid the storms of life."
>
> —Richard Wagner, *Communication to My Friends* (1851)

An ancient witness to the foolhardy deeds of men, the sea inspired many writers and composers at the turn of the nineteenth century, including Samuel Taylor Coleridge, whose *The Rime of the Ancient Mariner* (1798) is a cautionary tale of a ship's captain who recklessly kills an albatross, setting into motion an accursed voyage run by a ghostly crew. Sir Walter Scott contributed *Rokeby* (1813), famous for the lines, "that Phantom Ship, whose form/Shoots like a meteor through the storm... Full spread and crowded every sail/The Demon Frigate braves the gale..." And Mendelssohn composed the *Hebrides* Overture, inspired by a visit to the rugged coast of Scotland, the original locale of Wagner's opera. Inevitably, Wagner would succumb to the same elixir, and not surprisingly, after nearly being shipwrecked in a storm off the coast of Norway on his journey from Riga to London. As he recounted in *Mein Leben* (*My Life*), he found inspiration for his opera when they finally saw land:

> A feeling of indescribable well-being came over me as the granite walls of the cliff echoed the chantings of the crew as they cast anchor and furled the sails. The sharp rhythm of their call stuck with me as an omen of good fortune and soon resolved itself into the theme of the sailors' chorus in my *Der fliegende Holländer*, the idea for which I already carried within me at the time and which now, under the impressions I had just gained, took on its own characteristic musico-poetic coloring.

Archetypes of the story of *The Flying Dutchman* had long ago been etched in the European cultural consciousness by Homer's *Odyssey* and the biblical legend of the "Wandering Jew." Closest to Wagner, both chronologically and linguistically, however, was Heinrich Heine's *Memoirs of Herr von Schnabelewopski* (1831), about which Wagner wrote in his *Autobiographical Sketch* (1843): "The genuinely dramatic treatment Heine invented for the redemption of this Ahasuerus [a reference to the Wandering Jew] of the ocean... gave me everything I needed to pursue the legend as the subject of an opera." Wagner found what he needed in Chapter VII of the first book of Heine's "memoir," in

particular the key figure of a woman and the motif of "redemption through love" that would define his operatic heroines from Senta (*Dutchman*), Elisabeth (*Tannhäuser*), and Isolde (*Tristan und Isolde*) to Brünnhilde (*Der Ring des Nibelungen*). Heine's chapter begins as follows:

> You certainly know the fable of the *Flying Dutchman*. It is the story of an enchanted ship which can never arrive in port, and which since time immemorial has been sailing about at sea....That timber specter, that grim grey ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word, therefore he must sail for ever, until set free by a woman's truth.



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Montag, den 2. Januar 1843.

Zum erſten Male:

Der fliegende Holländer.

Romantiſche Oper in drei Akten, von Richard Wagner.

Perſonen:

Daland, norwegiſcher Seefahrer.	—	—	—	Herr Riſſe.
Senta, ſeine Tochter.	—	—	—	Mad. Schröder-Devrient.
Erik, ein Jäger.	—	—	—	Herr Reinhold
Mary, Haushälterin Dalands.	—	—	—	Mad. Wächter.
Der Steuermann Dalands.	—	—	—	Herr Bielezizky.
Der Holländer.	—	—	—	Herr Wächter.

Matroſen des Norwegers. Die Mannſchaft des fliegenden Holländers. Mädchen.

Scene: Die norwegiſche Küſte.

Textbücher ſind an der Caſſe das Exemplar für 2½ Neugroſchen zu haben.

Anfang: Herr Dettmer.

Poster for the premiere at Dresden of "Der fliegende Holländer" on January 2, 1843

Wagner summarized all of these elements—the sea, crimes against nature, condemnation, and redemption—passionately in his overture, which contains three essential musical motives: a horn call (representing the Dutchman), chromatically turbulent strings (storms at sea), and a melancholy English horn theme, which is later transformed into a joyous and noble statement in the winds and brass (the Redemption motive). These vivid musical images inform the psychology of the opera and are heard again in their most elemental form in Senta's ballad, probably the most familiar vocal piece in the work, and the one Wagner later claimed provided the musical and dramatic substance for the whole opera:

> ...in this piece I unwittingly planted the thematic seed of all the music in the opera: it was the poetically condensed image of the whole drama, as it was in my mind's eye....When I came eventually to the composition, the thematic image I had already conceived quite involuntarily spread out over the entire drama in a complete, unbroken web.

Whether or not we take Wagner at his word, there can be no question that song—as opposed to aria—plays an important role in *Dutchman*. The major difference is one of perception: song will almost always be "heard" as a performance by the characters on stage, while aria (frequently monologue in Wagner), usually sung alone, is an interior reflection corresponding to a soliloquy in a play. The songs, moreover, provide the basic structure of Wagner's opera as they open each act, add local color as well as an air of reality, define character, and, more important, provide a believable way to articulate the legend of the Dutchman within the work.

In Act I the Steersman sings innocently, but ominously, about bringing a golden ring to his girl upon returning to port; there is almost no accompaniment, the melody meanders

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Wilhelmine Schröder-Devrient as Senta in the 1843 Dresden premiere (Leipzig "Illustrirte Zeitung," October 7, 1843)

as if improvised, and simply dies off as he falls asleep. A lone horn call signals the Dutchman's approach, and the next vocal "number" we hear is his monologue (No. 2), beginning with the essential text, "*Die Frist ist um*" ("The term is up"), sung in barely a murmur. Fragments of the overture return as the Dutchman yearns for Judgment Day, and the chorus of his ghostly crew echoes him, singing "*Ew'ge Vernichtung, nimm uns auf!*" ("Endless oblivion, take us!"). The Dutchman's vocal style is declamatory as opposed to the *bel canto* ("beautiful singing," often for its own sake) that defines Italian opera of the same period. Wagner redefined the voice as an instrument, while making tremendous demands upon technique, brains, and belly. And while more conventional musical structures are the rule elsewhere in this work, especially in the many ensembles and choruses, they do not govern the Dutchman's monologue; there are no regular patterns of phrasing or accompaniment, as Wagner deferred to the psychology of his text by creating a musical stream-of-consciousness.

Act II opens with a spinning song, which Senta dismisses impatiently ("*O macht dem dummen Lied ein Ende!*"/"Oh! Stop that foolish song!"). In return for stopping, her friends insist she sing the ballad of the Flying Dutchman, whose portrait hangs on the wall. Wagner's choice of the ballad form defines it as both performative and folk-like, something understood as oral tradition, and an entirely appropriate choice for an afternoon's entertainment. It begins like the overture with the "call," already etched into our musical memories, now heard in cellos and basses, and then sung by Senta, as she starts her tale: "*Johohoe! Johohohoe!*" At the end of the first two strophes is a refrain, "*Doch kann dem bleichen Manne Erlösung einstens noch werden*" ("One chance remains to gain this poor man his peace and salvation"), sung to the English horn theme, also first heard in the overture. At the end of the third verse, however, Senta falls exhausted, and the women complete the refrain. But Senta regains her strength, and rises in a sudden burst of inspiration (as if no one else were present) to address the Dutchman directly: "Through me you shall be saved!" Erik, who has heard all, pleads with Senta to end her infatuation. Her reply is significant: "*Fürchtest du ein Lied?*" ("Do you fear a song?")



Herr Reinhold as Erik in the 1843 Dresden premiere (Leipzig "Illustrirte Zeitung," October 7, 1843)

Act III opens with an Entr'acte followed by the simple three-part Norwegian sailors' chorus, the first and third sections of which are a flirtatious drinking song. In the middle section, however, the sailors and their girlfriends attempt to wake the crew of the Dutchman's ship with an invitation to share their food and drink. They mockingly accuse the silent crew of being dead, and in doing so literally wake up the dead. The ghostly crew then counters the drinking song with a ghastly chorus that raises a violent storm. What ensues would be the operatic counterpart to a battle of the bands, here a battle of the songs. The Norwegians, horrified by what

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they have just heard ("*Welcher Sang?*"/"What a song!"), try to allay their fears by repeating their own song—"*Stimmet an!—Unser Lied!—Singet Laut!*"/"We must sing!—Sing our song!—Sing it loud!")," and both songs compete until the sailors retreat in terror. As the Dutchman reveals himself ("the 'Flying Dutchman' is my name"), the spectral sailors sing the motive heard in the overture and vocalized by Senta in the ballad—the Dutchman's musical signifier, "*Johohe! Johohoe!*" Senta throws herself into the raging sea, the ship is pulled beneath the waves, and the Dutchman and Senta are now transfigured, as the D minor tonality of the overture is transformed into a heavenly D major.

The score of *The Flying Dutchman* bears all the superficial characteristics of 19th-century opera in its division into what appear to be discrete numbers, arias, duets, etc. But the music is, nonetheless, continuous, a reflection of Wagner's original conception of the work as a one-act opera in three scenes, and the result of his need "to relate the legend in a single breath." He viewed the opera as the beginning "of my career as a *poet*, and my farewell to the mere concoctor of opera-texts." As he wrote to his sister, Cäcilie Avenarius, after the Dresden premiere, "it is so unlike anything we now understand by the term opera."

—Helen M. Greenwald

Helen M. Greenwald teaches at the New England Conservatory of Music, where she was Chair of the Department of Music History and Musicology from 2000 to 2003. Besides her publications in scholarly journals, she has spoken to international audiences about Mozart, Verdi, Puccini, and Wagner. She has written notes for the Boston Symphony Orchestra, Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino, and is currently co-editor of the critical edition of Rossini's opera *Zelmira*.

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More . . .

There are two excellent paperbacks specific to *The Flying Dutchman*. Thomas Grey's *Richard Wagner: "Der fliegende Holländer,"* in the Cambridge Opera Handbook series, covers all the basics—the genesis of the opera, the literary sources of the text, music analysis, production history, and critical reception. Also very good is *Richard Wagner: "The Flying Dutchman,"* English National Opera Guide 12 (John Calder and Riverrun). Nicholas John edits that series; every volume includes a libretto in the original language and English translation, as well as essays by notable scholars, a thematic guide, and a short bibliography. Good overviews of Wagner's operas include Ernest Newman's classic *The Wagner Operas* (Princeton University paperback), Carl Dahlhaus's *Richard Wagner's Music Dramas* (Cambridge University Press), and Barry Millington's *Wagner* (Princeton University Press). Millington's book includes a short biography in addition to a work-by-work discussion. Jonathan Lewsey's *Who's Who and What's What in Wagner* (Ashgate) is a delightful companion reference for people, places, and things in all of the works. Bryan Magee's *Aspects of Wagner* (Oxford University paperback) is probably the slimmest book on Wagner around, but one of the most substantive summaries of the composer's theories and music.

Probably no other composer beyond Mozart or Beethoven has been written about more than Wagner. On the other hand, there is probably no other composer who wrote more about himself than Wagner, and much of it is now available in convenient paperback editions. *The Artwork of the Future and Other Works* and *Opera and Drama* are just two of the volumes in William Ashton Ellis's complete translated edition of Wagner's writings (University of Nebraska). Other primary material includes *Selected Letters of Richard Wagner*, translated and edited by Stewart Spencer and Barry Millington (Dent). For an inside view of the Wagner household, *Cosima Wagner's Diaries*, in two volumes, translated by Geoffrey Skelton and edited and annotated by Martin Gregor-Dellin and Dietrich

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Just as girls need to analyze chemical compounds, read poetry in Spanish, and understand evolution, girls need to experience the practicalities inherent in becoming responsible adults. It is this full and broad exposure to the world that leads girls to independence.

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Mack (Harcourt Brace Jovanovich) are a must, even though Wagner had not yet met Cosima Liszt von Bülow when he composed *The Flying Dutchman*. Nike Wagner, Richard's great-granddaughter, has written a book about the entire family through the present day, *The Wagners: The Dramas of a Musical Dynasty* (Princeton University Press). The standard biography is still Ernest Newman's four-volume *The Life of Richard Wagner* (Cambridge University paperback; originally London, 1933).

There are a number of very good large-scale guides to Wagneriana, including Barry Millington's *The Wagner Companion: A Guide to Wagner's Life and Music* (Schirmer) and *The Wagner Handbook* edited by Ulrich Müller and Peter Wapnewski, and translated by John Deathridge (Harvard University Press). The *Handbook* is especially useful, since it includes comprehensive indices of Wagner's musical works and his writings. The original (1980) New Grove Dictionary of Music and Musicians article on Wagner by John Deathridge and Carl Dahlhaus was reprinted in paperback and expanded in *The New Grove Wagner* (Norton). More recently, Barry Millington's Wagner article from the revised Grove (2001) has also been published separately in paperback, likewise under the title *The New Grove Wagner* (Oxford paperback).

James Levine recorded *The Flying Dutchman* in 1994 for Sony Classical with the Metropolitan Opera Orchestra and Chorus, James Morris (the Dutchman), Deborah Voigt (Senta), Ben Heppner (Erik), Jan-Hendrik Rootering (Daland), Paul Groves (The Steersman), and Birgitta Svendén (Mary). Levine has also made separate recordings of the overture (Deutsche Grammophon, on a disc also including orchestral selections from *Meistersinger*, *Rienzi*, *Lohengrin*, and *Tannhäuser*, with the MET Orchestra), and of the Dutchman's monologue, "Die Frist ist um," with bass-baritone Bryn Terfel (also Deutsche Grammophon, on a disc of opera arias featuring Terfel with the Metropolitan Opera Orchestra). Important among reissues of the complete opera are Otto Klemperer's with the New Philharmonia Orchestra and BBC Chorus, Theo Adam as the Dutchman, and Anja Silja as Senta, from 1968 (EMI), and Sir Georg Solti's with the Chicago Symphony Orchestra and Chorus, Norman Bailey as the Dutchman, Janis Martin as Senta, and René Kollo as Erik, from 1976 (Decca). A very recent recording of the original version of *Der fliegender Holländer* is taken from a West German Radio concert performance led by Bruno Weil in June 2004 with a 55-piece period-instrument ensemble, the West German Radio Chorus of Cologne, Terje Stensvold as the Dutchman, and Astrid Weber as Senta (deutsche harmonia mundi).

—Helen M. Greenwald





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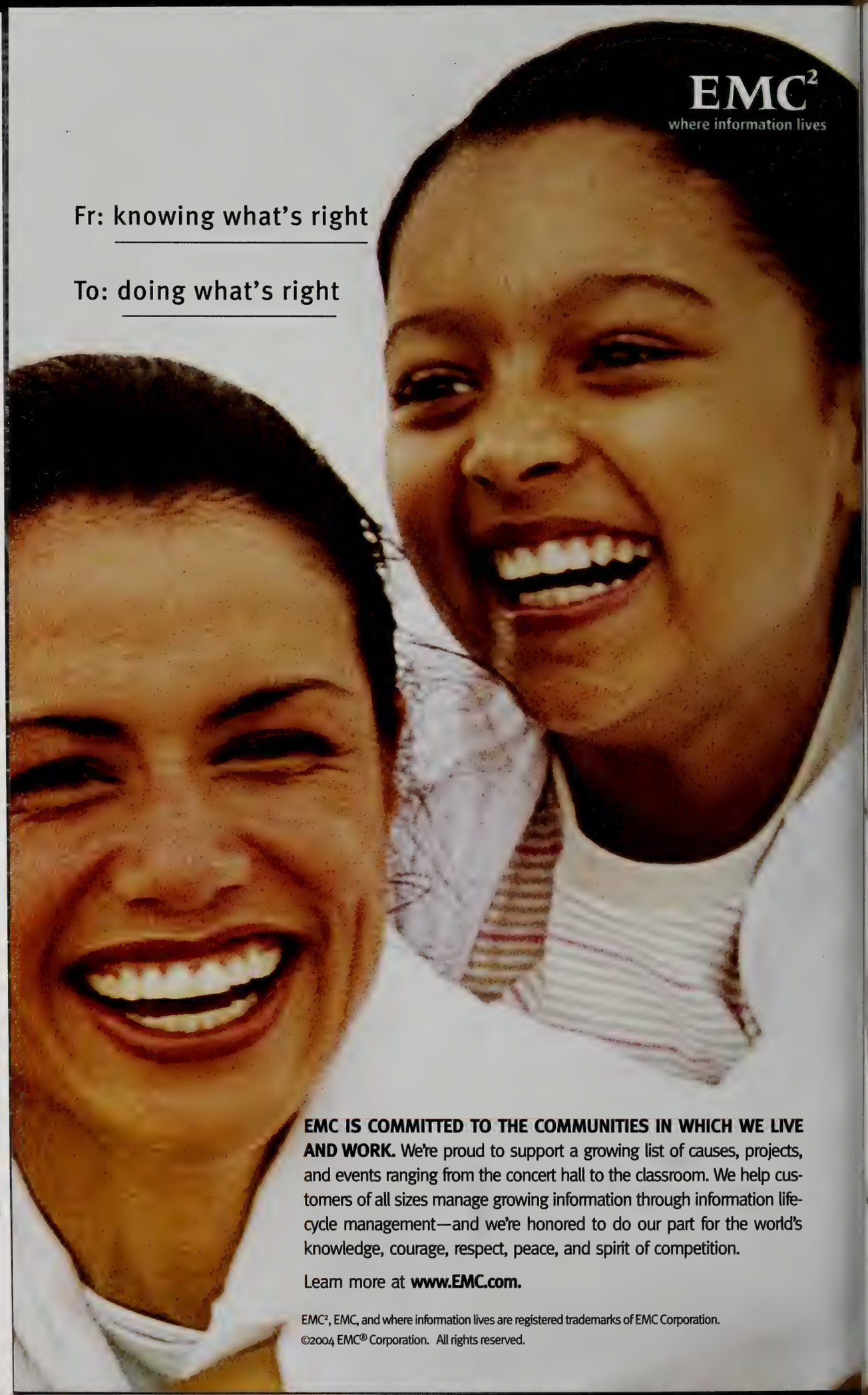
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Juha Uusitalo (The Dutchman)



Making his Boston Symphony Orchestra debut, Juha Uusitalo, born in Finland in 1964, began his musical career as a flutist working with many of Finland's major orchestras before emerging as a major vocal talent with the Finnish National Opera as Verdi's Falstaff in 1997. He returned for productions of Wagner's *Flying Dutchman* and Walton's *The Bear*, and since 1999-2000 has been a contract member with that company. He came to international attention in 1999 for his role debut as the Wanderer in Wagner's *Siegfried* at Austria's Tirol Festival. In recent seasons, Mr. Uusitalo has worked with Amsterdam's Concertgebouw Orchestra in Stravinsky's *Oedipus Rex* and Mahler's *Des Knaben Wunderhorn* under Riccardo Chailly, and in Stravinsky's *Pulcinella* with Vassily Sinaisky. He made his acclaimed London Symphony Orchestra debut under Sir Colin Davis as the High Priest in Saint-Saëns' *Samson et Dalila*. Recent concerts include *Oedipus Rex* with Jukka-Pekka Saraste and the BBC Symphony Orchestra at the Proms, Beethoven's Symphony No. 9 in Italy with Zubin Mehta, and his debut with the San Francisco Symphony Orchestra and Michael Tilson Thomas in *Pulcinella*. Juha Uusitalo made his London recital debut with pianist Roger Vignoles as part of the Ian Rosenblatt Recital Series, and he performs regularly throughout Finland. In the 2002-03 season, in Munich, he made his Bayerische Staatsoper debut in new productions of *Das Rheingold* and *Götterdämmerung* conducted by Zubin Mehta. The title role of Wagner's *Flying Dutchman* has become a signature role. He was the Dutchman for his recent debuts at the Savonlinna Opera Festival, at La Scala in Milan, at Vienna State Opera, and at San

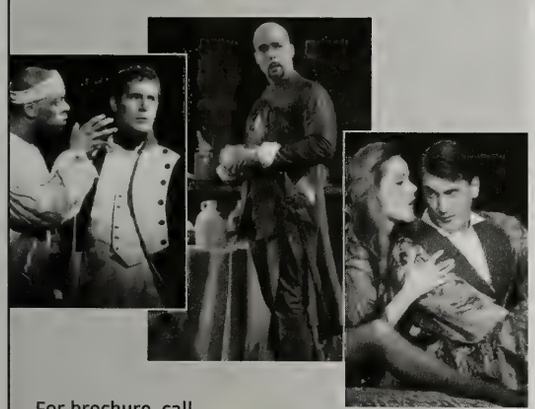
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Francisco Opera. He sang his first complete *Ring* cycle last season with Finnish National Opera. Future projects include Wagner's *Flying Dutchman* in Munich as well as at the Staatsoper Berlin and the New National Theatre, Tokyo; his first *Parsifal*, in Helsinki; and *Fidelio* at the Munich Festival, in San Francisco, at the Châtelet, and in Valencia. Future engagements include returns to San Francisco Opera and the Vienna State Opera in 2007-08, and his debut with Lyric Opera of Chicago in 2008-09.

Deborah Voigt (Senta)



Deborah Voigt has been hailed internationally as the preeminent dramatic soprano of our time. Acclaimed for her performances in the operas of Wagner and Richard Strauss, Ms. Voigt has starred in Wagner's *Tristan und Isolde*, *Die Walküre*, *Der fliegende Holländer*, *Tannhäuser*, and *Lohengrin*, and in Strauss's *Ariadne auf Naxos*, *Elektra*, *Die ägyptische Helena*, *Friedenstag*, *Salome*, and, following her January 2005 role debut in Berlin, as the Marschallin in *Der Rosenkavalier*. Ms. Voigt is also heard widely in concerts and recitals. She made her Carnegie Hall solo recital debut in April 2004 to enormous acclaim, following her recital tour to Atlanta, Barcelona, Berlin, Chicago, Geneva, Honolulu, Lausanne, London, Madrid, Paris, and San Francisco. In April 2004, EMI Classics released her first solo recording, scenes and arias from operas by Wagner and Strauss with Sir Richard Armstrong conducting the Bavarian Radio Symphony Orchestra. Among her numerous complete opera recordings, Deutsche Grammophon released a live recording of the Vienna Staatsoper's *Tristan und Isolde* in summer 2004. Deborah Voigt has received accolades for her performances at the major opera houses in such roles as Aida, Lady Macbeth, Leonora in *La forza del destino*, Leonora in *Il trovatore*, Cassandre in *Les Troyens*, Chrysothemis in *Elektra*, and Wagner's Elisabeth, Elsa, and Senta. She has collaborated with such conductors as James Levine, Daniel Barenboim, Leon Botstein, Lorin Maazel, Kurt Masur, Zubin Mehta, Seiji Ozawa, Wolfgang Sawallisch, and Christian Thielemann, as well as the late Sir Georg Solti and Giuseppe Sinopoli. After studying at the California State University at Fullerton and in San Francisco Opera's Merola Program, Ms. Voigt won first prize at the Luciano Pavarotti Voice Competition in 1988, and the Gold Medal at Moscow's 1990 Tchaikovsky Competition. She was awarded France's Chevalier de l'Ordre des Arts et des Lettres, and she was *Musical America*'s Vocalist of the Year 2003. Deborah Voigt made her BSO subscription series debut in December 1991 with Mozart's Requiem, returning later that same season,

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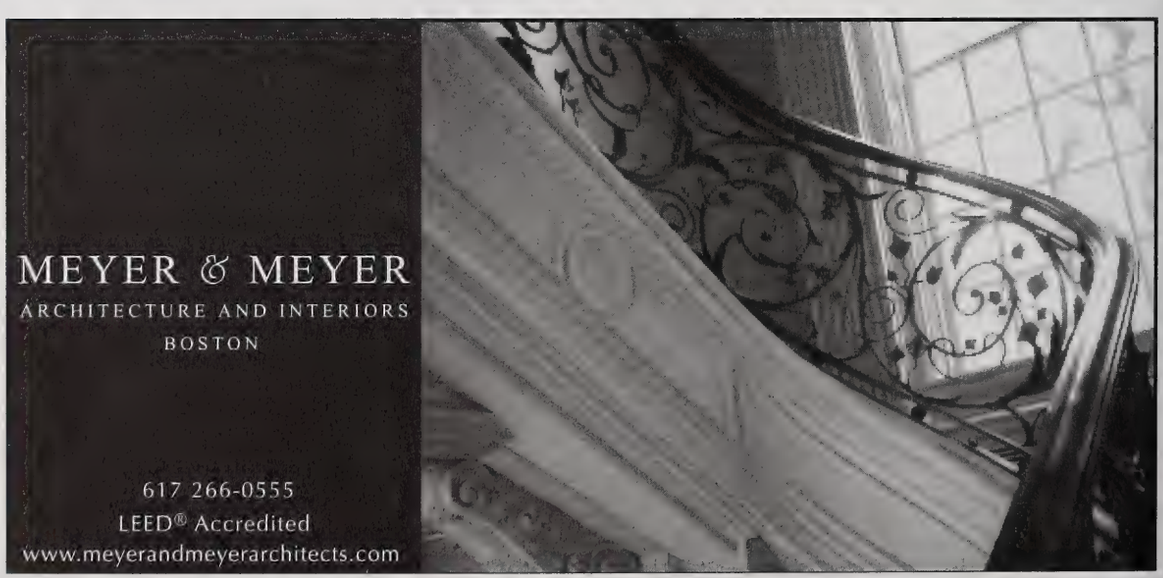
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in February 1992, as soloist in Verdi's Requiem, her most recent subscription appearances with the BSO at Symphony Hall. She made her role debut as Strauss's Salome in an August 2001 concert performance at Tanglewood led by Seiji Ozawa, and returned to Tanglewood in August 2004 for Wagner's Wesendonck Lieder. This summer at Tanglewood she appears with James Levine and the BSO in Mahler's Symphony No. 8, and with the Tanglewood Music Center Orchestra in an all-Wagner concert; also this summer at Tanglewood she appears in recital in Seiji Ozawa Hall.

Alfons Eberz (Erik)



Born in Herschenbach, Germany, the dramatic tenor Alfons Eberz first studied mathematics and economics at the University of Bonn; upon finishing his study of economics he went to the Conservatory of Cologne, where he began his study of music with Dietger Jacob. He secured his first engagements in a number of different German opera houses as a character tenor, then began his career as a dramatic tenor in 1995 with the role of Erik in *Der fliegende Holländer*. As a member of the Bonn and Düsseldorf opera companies he sang all the important dramatic tenor roles, including Walther von Stolzing (in *Die Meistersinger von Nürnberg*), Lohengrin, Loge (in *Das Rheingold*), Siegmund (in *Die Walküre*), Siegfried (in both *Siegfried* and *Götterdämmerung*), and Tristan, as well as Max (in *Der Freischütz*), Bacchus (in *Ariadne auf Naxos*), Florestan (in *Fidelio*), and the Drum-Major (in *Wozzeck*). Mr. Eberz has also sung in such opera houses as Dresden (including, with great success, Siegfried in *Siegfried* and *Götterdämmerung*), the Deutsche Oper Berlin, Moscow, Brussels, Vienna, Madrid, Edinburgh, Rome, and Tokyo. He made his Bayreuth debut in 2004 as Erik in *Der fliegende Holländer*. He has worked with directors including Willi Decker, Kurt Horres, Jean-Pierre Ponnelle, August Everding, Dieter Dorn, Olivier Tambosi, Hans-Peter Lehmann, Günther Krämer, and Philippe Arlaud, and with such conductors as Hans Wallat, Marc Albrecht, Heinz Fricke, Hans Drewanz, Janos Kulka, Fabio Luisi, Peter Schneider, Christian Thielemann, and Michael Boder. Mr. Eberz's future engagements include appearances at the Deutsche Oper Berlin (in Wagner's *Der Ring des Nibelungen*), Prague, Dresden (in *Tristan und Isolde* and *Der Ring des Nibelungen*), and Bayreuth (as Parsifal). Alfons Eberz makes his Boston Symphony Orchestra debut with these performances of *Der fliegende Holländer*.



Mikhail Petrenko (Daland)



Making his BSO debut in these performances of *The Flying Dutchman*, bass Mikhail Petrenko was born in St. Petersburg in 1976. He graduated from St. Petersburg's State Rimsky-Korsakov Conservatoire, where he learned more than thirty roles in the Russian and European repertoire, many of which he performed on the stage of the Conservatoire's musical theater. In 1998 he was awarded diplomas at the Third International Rimsky-Korsakov Competition for Young Opera Singers and the inaugural Elena Obraztsova Competition for Young Opera Singers. He was a prize-winner at the International Rimsky-Korsakov Competition, and he was a finalist and diploma-winner at the 2000 Maria Callas New Verdi Voices Competition in Parma. He has toured with the Mariinsky Opera Company, performing with Valery Gergiev at Britain's Royal Opera House, La Scala in Milan, the Teatro Real in Madrid, the Théâtre du Châtelet in Paris, Suntory Hall in Japan, the Salzburg Festival, and the Melbourne Festival. He made his debut at the Metropolitan Opera in *War and Peace* in the 2001-02 season. With Gergiev in Baden-Baden he sang Hagen and Fafner in Wagner's *Ring* cycle, and he has sung Heinrich in *Lohengrin* at the Bilbao Opera as well as Hunding in *Die Walküre* at the Deutsche Staatsoper Berlin under Daniel Barenboim. Mr. Petrenko's

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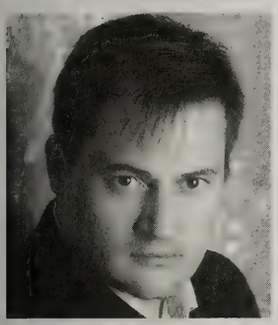
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future plans include Leporello in *Don Giovanni*, Banquo in *Macbeth*, and Ramfis in *Aida* with Gergiev and a return to the Metropolitan Opera for Pistola in *Falstaff* and Hunding in *Die Walküre* with James Levine. He will also sing Hagen in *Götterdämmerung* with Sir Simon Rattle at the Aix en Provence Festival and at the Salzburg Festival; Monterone in *Rigoletto*, Angelotti in *Tosca*, Bonze in *Madama Butterfly* at the Bayerischer Staatsoper with Zubin Mehta; *Siegfried* with the Orchestre de Paris and Eschenbach at the BBC Proms, and the Verdi Requiem with Eschenbach and the Chicago Symphony Orchestra. This summer at Tanglewood he will sing the roles of Hunding and Hagen with James Levine and the Tanglewood Music Center Orchestra in concert performances of Act I of Wagner's *Die Walküre* and Act III of *Götterdämmerung*.

Paul Groves (The Steersman)



Winner of the 1995 Richard Tucker Foundation Award, American tenor Paul Groves appears in the world's leading opera houses and concert halls. Mr. Groves began 2004-05 as Ferrando in a San Francisco Opera production of *Così fan tutte* and later appeared at New Orleans Opera as Hoffmann in *Tales of Hoffmann*. He returns to one of his signature roles, Tamino, at Opera de Paris. In addition to his appearances in *Der fliegende Holländer* at these concerts, he is a soloist in *La Damnation de Faust* with the New York Philharmonic under the baton of Charles Dutoit and appears with the Orchestre de Paris in Haydn's *Die Schöpfung* at the Festival de St. Denis. A recital performance for Mr. Groves is planned at Alice Tully Hall as part of Lincoln Center's "Great Performers" series, and he also makes his recital debut at the prestigious Wigmore Hall in London. Mr. Groves's career has included performances at La Scala, the Théâtre du Châtelet in Paris, and the Théâtre de la Monnaie in Brussels, as well as with Los Angeles Opera, the Metropolitan Opera, the Vienna Staatsoper, and Deutsche Oper Berlin. He has also had an extensive recording career, and performs recitals both in North America and abroad. Paul Groves made his only previous BSO appearances in the orchestra's world premiere performances of John Harbison's Requiem in March 2003 led by Bernard Haitink, followed by a BSO performance of that piece at Carnegie Hall in New York.

Jane Bunnell (Mary)



Mezzo-soprano Jane Bunnell recently made her debut with the Saito Kinen Festival as Auntie in *Peter Grimes*, conducted by Seiji Ozawa, and also joined Washington National Opera's tour to Japan for appearances in *Sly* and *Otello* with Plácido Domingo. Upcoming engagements include Metropolitan Opera appearances in *Otello*, *I vespri siciliani*, *Les Contes d'Hoffmann*, *Le nozze di Figaro*, *Faust*, and *Die Walküre*. She has sung many roles with the Metropolitan Opera since her debut as Annio in *La clemenza di Tito*. Also with the Metropolitan Opera she has recorded Tebaldo in *Don Carlo* and a Flower Maiden in *Parsifal*, and sang Emilia in *Otello* for the "Metropolitan Opera Presents" television broadcast. Ms. Bunnell has appeared in a wide variety of roles with New York City Opera, and was featured in that company's premieres of Argento's *Casanova* and Mozart's *L'oca del Cairo*, as well as in its "Live From Lincoln Center" telecasts of *Die Zauberflöte* and *La rondine*. She has appeared in numerous roles with Houston Grand Opera, Opera Roanoke, Teatro Comunale di Firenze, Opera Pacific, the Opera Festival of New Jersey, Lake George Opera, Festival Casals, San Diego Opera, Dallas Opera, Minnesota Opera, Seattle Opera, Virginia Opera, Chicago Opera Theatre, and Florida Grand Opera, among others. In Europe, Ms. Bunnell has appeared at the Théâtre du Capitole in Toulouse, the Vienna Volksoper, the Schwetzingen Festival, and Oper der Stadt Köln. In demand on the concert platform, she has been a frequent guest artist for Lincoln Center's Mostly Mozart Festival, the Seattle Symphony, and the New York

Chamber Orchestra at the 92nd Street Y. She has performed the Verdi Requiem with the Berkshire Choral Festival, and *Messiah* with the Baltimore Symphony, Houston Symphony, St. Paul Chamber Orchestra, Minnesota Orchestra, Atlanta Symphony, and the University Chorale at the University of Michigan. Ms. Bunnell makes her Boston Symphony Orchestra debut with these performances of *The Flying Dutchman*. This summer at Tanglewood she joins James Levine and the Tanglewood Music Center Orchestra for this summer's Leonard Bernstein Memorial Concert, an all-Wagner program.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the Boston Symphony in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the sound tracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and have participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus Auditions
Monday, March 14, at Symphony Hall

Auditions will be held on Monday, March 14, at Symphony Hall for the 2005 Tanglewood season of the Tanglewood Festival Chorus, John Oliver, conductor, to include performances of Mahler's Symphony No. 8 led by BSO Music Director James Levine; Brahms's *Nänie*, *Gesang der Parzen*, and *Schicksalslied* conducted by Rafael Frühbeck de Burgos; the annual TFC Friday-night Prelude Concert in Ozawa Hall, conducted by John Oliver; and the season-closing Beethoven's Ninth Symphony under the direction of Marek Janowski. To make a reservation for an audition, please call (617) 638-9461 or e-mail tfc@bso.org.

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John Oliver, Conductor

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Renee Dawn Morris
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Dunja Pechstein
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Joan P. Sherman
Joy Tappen
Donna R. Westervelt

Mezzo-sopranos
Maisy Bennett
Betty Blanchard Blume
Lauren A. Boice
Janet L. Buecker
Abbe Dalton Clark
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
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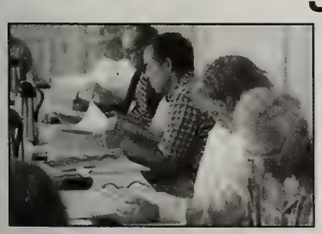
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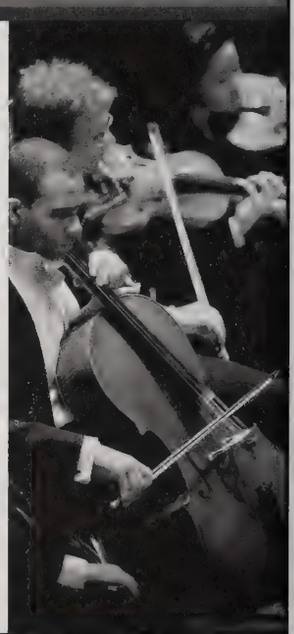
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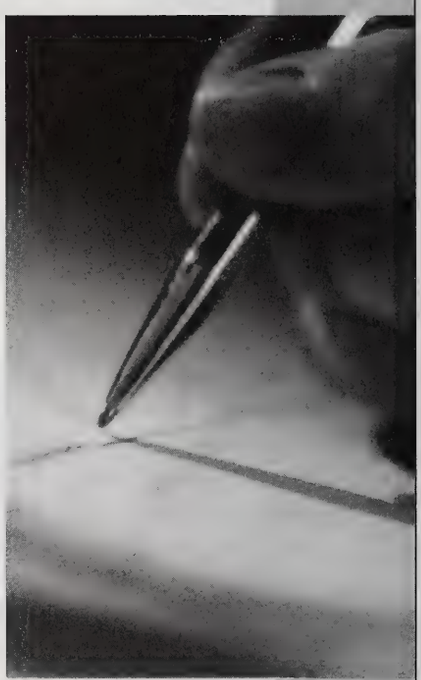


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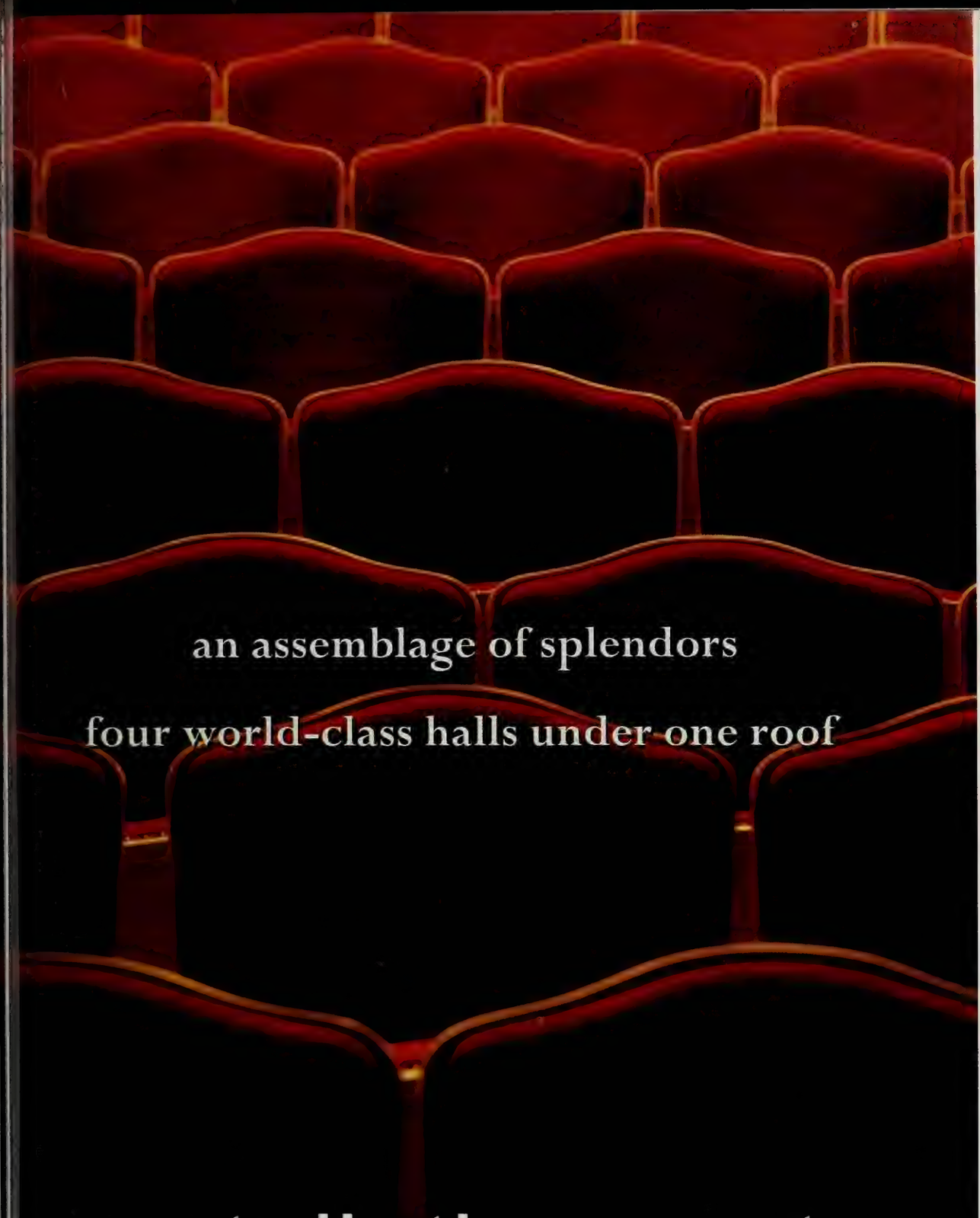
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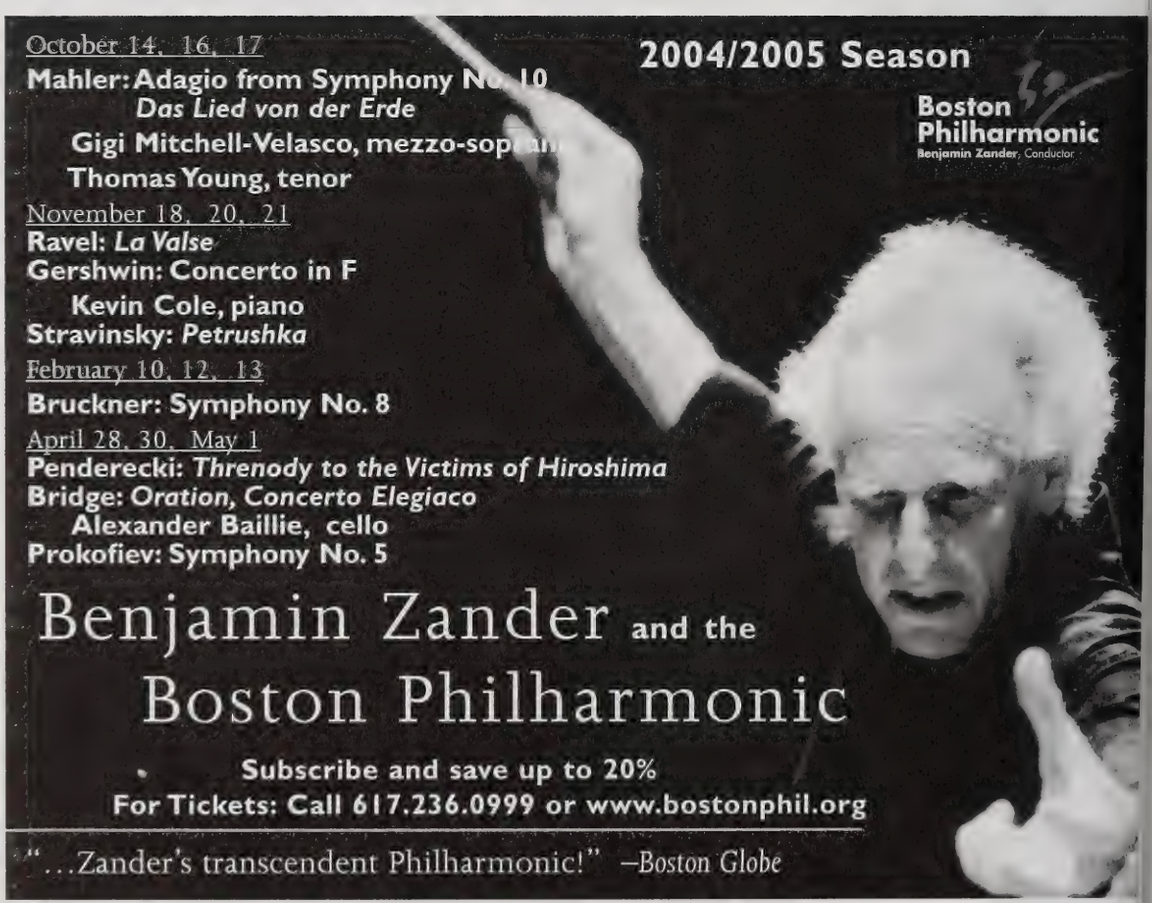
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Continued on page 71

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- Full bar service is available in the Symphony Café, but is not included in the cost of the meal.

We look forward to the pleasure of your company!

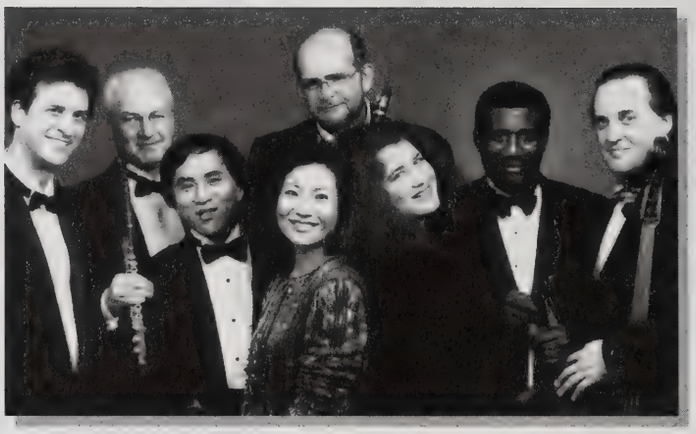
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Continued on page 73

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BOSTON CHAMBER MUSIC SOCIETY

Ronald Thomas, Artistic Director

UPCOMING CONCERTS

THE SCHUMANN QUINTET

Fri. Mar 18, 7:30 p.m. at Jordan Hall
Sun. Mar 20, 7:30 p.m. at Sanders Theatre

Ravel	Sonata for Violin and Cello
Robert Fuchs	Clarinet Quintet in E-flat, Op. 102
Schumann	Piano Quintet in E-flat, Op. 44

with pianist Randall Hodgkinson and violinist Arturo Delmoni

BRAHMS AND MENDELSSOHN

Sat. Apr 30, 8:00 p.m. at Benjamin Franklin Institute
Sun. May 1, 7:30 p.m. at Sanders Theatre

Françaix	String Trio in C major (1933)
Mendelssohn	Piano Trio in C minor, Op. 66
Brahms	String Sextet in G major, Op. 36

with Tchaikovsky Competition prize winner cellist Bion Tsang and New York Philharmonic Principal Violist Cynthia Phelps

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PATRON–$5,000 to $9,999 *(continued)*

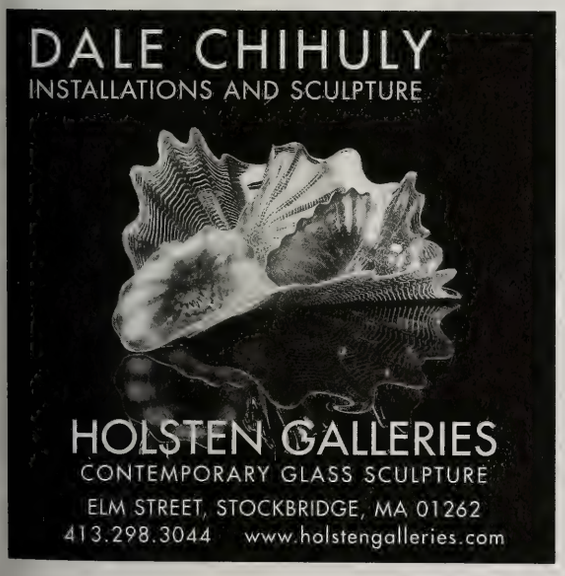
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BOSTON SYMPHONY ORCHESTRA
JAMES LEVINE
Music Director

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Boston Symphony Orchestra and Symphony Hall corporate sponsorship reflects the increasing importance of partnership between business and the arts. The BSO is honored to be associated with the following companies and gratefully acknowledges their contributions. For information regarding BSO, Boston Pops, and/or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at (617) 638-9279 or at abristol@bso.org.

This corporation has sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $500,000 or more level.



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Chairman and CEO,
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UBS is excited to continue its partnership with the Boston Symphony Orchestra through its exclusive season sponsorship. Both UBS and the BSO have deep roots in Boston and UBS is proud to support one of the city's most celebrated cultural institutions. UBS, the global financial services leader, is committed to supporting excellence in orchestral music. In addition to its sponsorship of the BSO, UBS also supports The Philadelphia Orchestra, the Utah Symphony, and the UBS Verbier Festival Orchestra under the direction of James Levine.

These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $200,000-$499,999 level.



Paul Matsen
Senior Vice President and Chief Marketing Officer

Delta

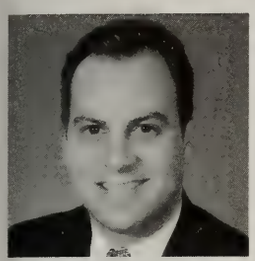
Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
Chairman

EMC²
where information lives

EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in u a love of music.



Jonathan Crellin
General Manager

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The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.

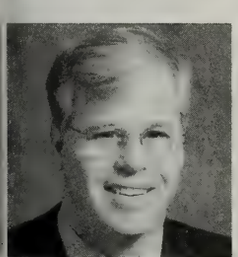


Bruce Stevens
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These corporations have sponsored BSO or Symphony Hall concerts and activities during the 2004-2005 season at the $75,000-$199,999 level.



Dawson Rutter
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Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
CEO, Charles River Broadcasting

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Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

NEXT PROGRAM...

Thursday, March 17, at 10:30 a.m.
(Open Rehearsal)
Thursday, March 17, at 8
Friday, March 18, at 1:30
Saturday, March 19, at 8
Tuesday, March 22, at 8

Pre-Concert Talks by Jan Swafford, Tufts University

JAMES LEVINE conducting

IVES — Symphony No. 2
- Andante moderato
- Allegro
- Adagio cantabile
- Lento maestoso
- Allegro molto vivace

INTERMISSION

VARÈSE — *Amériques*
(revised version of 1927)

GERSHWIN — *An American in Paris*

Featuring two American-born composers and one transplanted American, this program offers something of a cross-section of progressive music in the first decades of the twentieth century. The earliest work is Charles Ives's Symphony No. 2 (c.1902), which, in the composer's inimitably energetic style, employs a complex network of quotations ranging from "Bringing in the Sheaves" and "Columbia the Gem of the Ocean" to Brahms and Wagner. Born in Paris, Edgard Varèse (1883-1965) moved to New York in 1915. His imaginatively percussive *Amériques*, a response to the bustle and noise of the city, is virtually "A Frenchman in New York." Written a few years later, Gershwin's well-known *An American in Paris* is that composer's jazz-inflected love-letter to the City of Light.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Thursday, March 17, at 10:30 a.m.
(Open Rehearsal)
Thursday 'D'—March 17, 8-10
Friday 'B'—March 18, 1:30-3:30
Saturday 'A'—March 19, 8-10
Tuesday 'B'—March 22, 8-10

JAMES LEVINE, conductor

IVES	Symphony No. 2
VARÈSE	*Amériques*
GERSHWIN	*An American in Paris*

Sunday, March 20, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

COPLAND	*Elegies* for violin and viola
BARBER	*Summer Music* for wind quintet, Opus 31
STRAUSS/ HASENÖHRL	*Till Eulenspiegel einmal anders!*, for violin, clarinet, bassoon, horn, and double bass
BEETHOVEN	Septet in E-flat for winds and strings, Opus 20

Wednesday, March 23, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—March 24, 8-10:15
Friday 'A'—March 25, 1:30-3:45
Saturday 'B'—March 26, 8-10:15

JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON	*Darkbloom: Overture for an imagined opera* (world premiere; BSO commission)
STRAVINSKY	*Movements* for piano and orchestra
WUORINEN	Piano Concerto No. 4 (world premiere; BSO commission)
BRAHMS	Symphony No. 2

Friday Evening—April 1, 8-10:05
Saturday 'A'—April 2, 8-10:05

LUDOVIC MORLOT, conductor
STEPHEN HOUGH, piano

MESSIAEN	*Les Offrandes oubliées*
SAINT-SAËNS	Piano Concerto No. 5, *Egyptian*
FRANCK	Symphony in D minor

Wednesday, April 13, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—April 14, 8-10:15
Friday 'A'—April 15, 1:30-3:45
Saturday 'A'—April 16, 8-10:15
Tuesday 'C'—April 19, 8-10:15

KURT MASUR, conductor
VADIM REPIN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BRUCKNER	Symphony No. 4, *Romantic*

Thursday 'A'—April 21, 8-9:45
Friday Evening—April 22, 8-9:45
Tuesday 'B'—April 26, 8-9:45

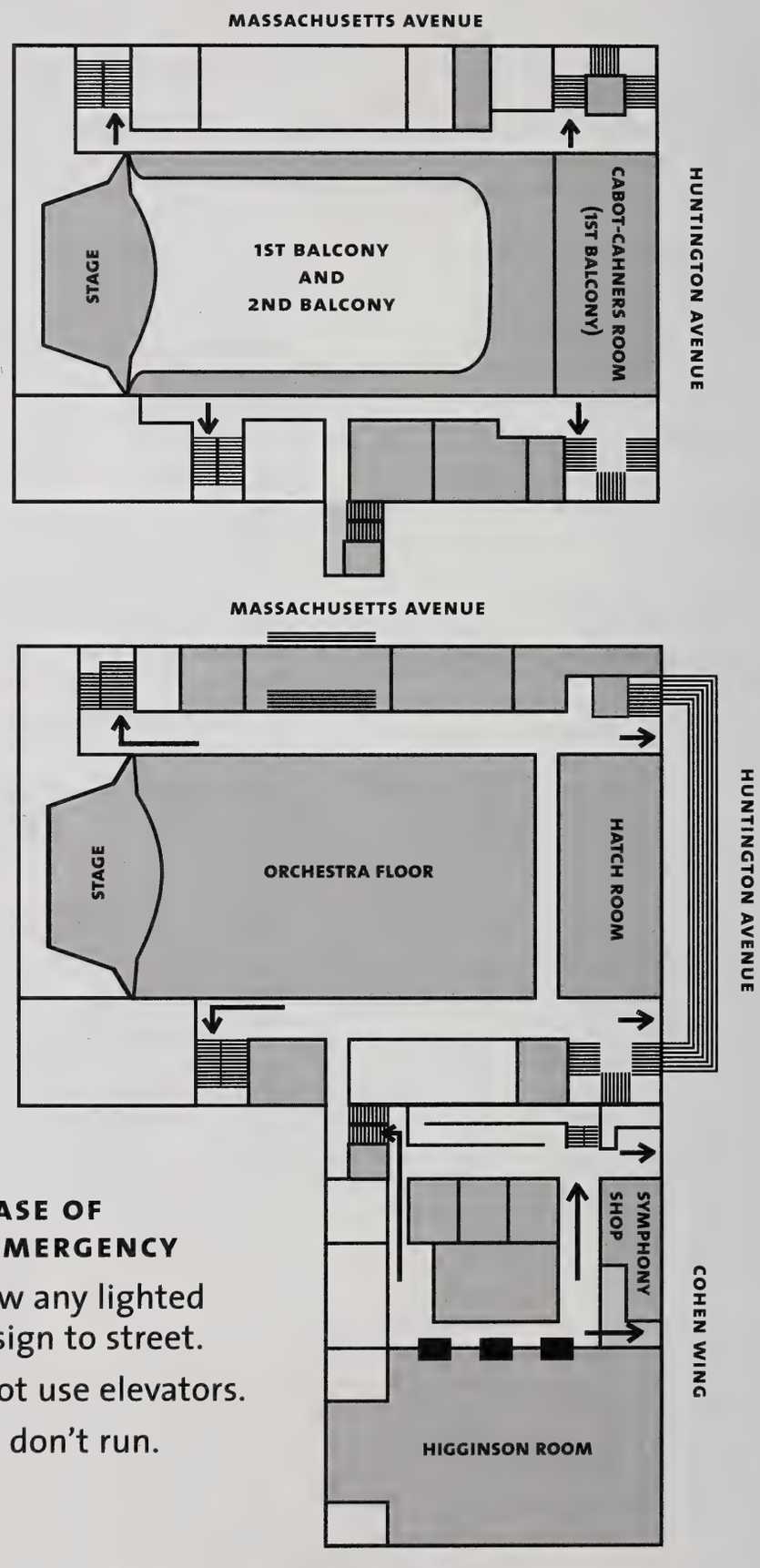
CHRISTOPH VON DOHNÁNYI, conductor
ALBAN GERHARDT, cello

LUTOSŁAWSKI	Concerto for Orchestra
SCHUMANN	Cello Concerto
RAVEL	*La Valse*

Programs and artists subject to change.

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Do not use elevators.

Walk don't run.

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

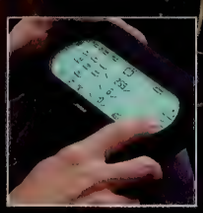
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











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ch Warren, *Chicago Tribune*, 6/1/90.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

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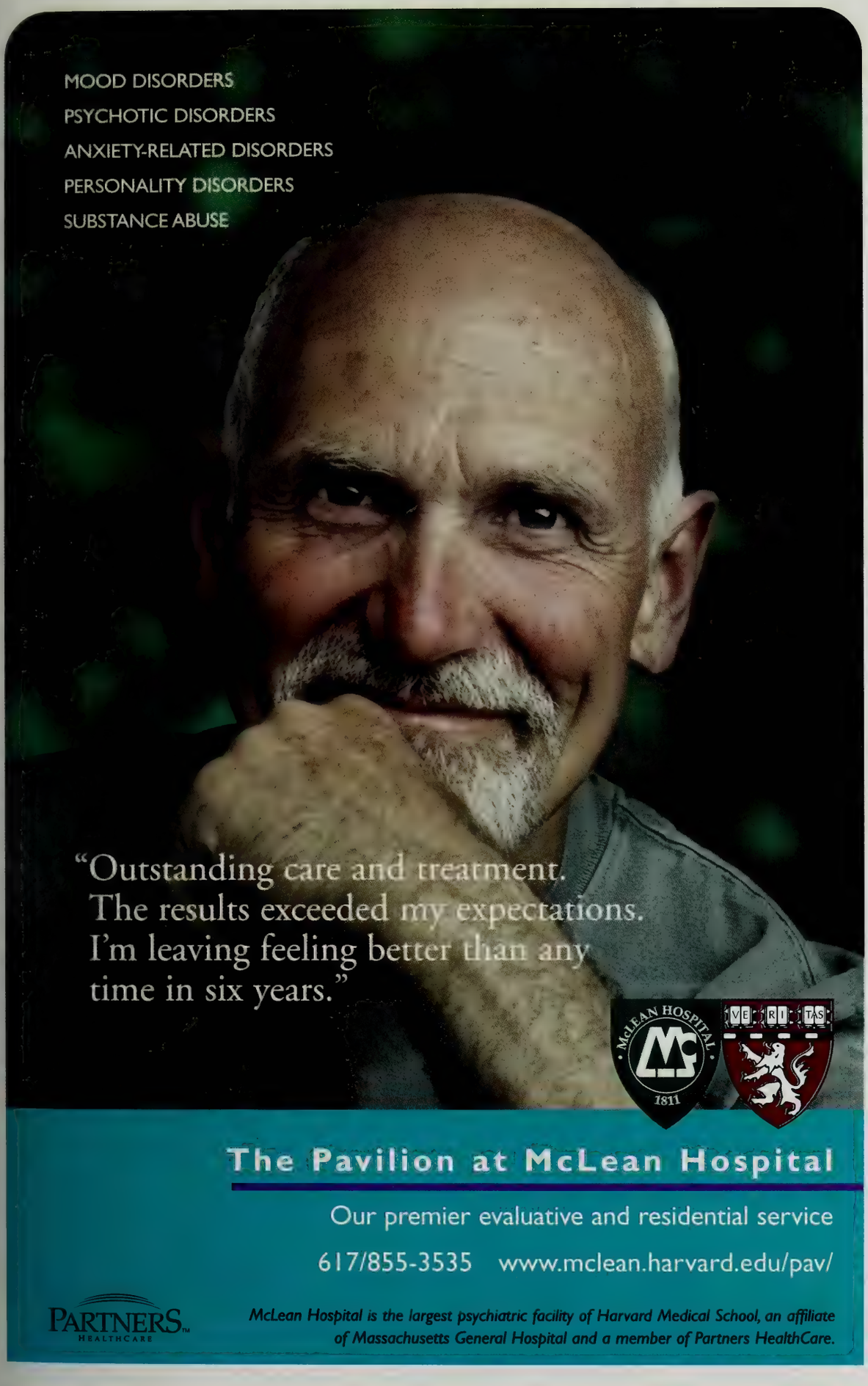
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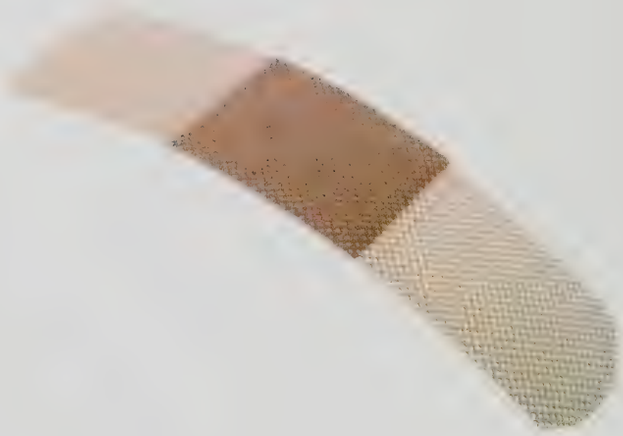
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This week's Pre-Concert Talks are given by Jan Swafford of Tufts University and the Boston Conservatory of Music.

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BSO

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, together with relevant memorabilia from the BSO Archives. Mr. Levine's programs this month have included Mozart's D minor piano concerto, K.466, Schubert's Symphony No. 4, *Tragic*, and Wagner's *The Flying Dutchman*. On loan from Mr. Levine for this month's displays are facsimile editions of the autograph manuscripts of Mozart's C minor piano concerto, K.491, Schubert's *Unfinished* Symphony, Wagner's *Siegfried Idyll*, and the preludes to Acts I and III of Wagner's *Lohengrin*.

Boston Symphony Chamber Players
Sunday, March 20, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players continue their Sunday-afternoon concert series at Jordan Hall at the New England Conservatory of Music this Sunday, March 20, at 3 p.m. The program includes Copland's *Elegies* for violin and viola, Barber's *Summer Music* for wind quintet, Opus 31, *Till Eulenspiegel einmal anders!* (*Till Eulenspiegel, different for once!*), for violin, clarinet, bassoon, horn, and double bass—Richard Strauss "rethought" by Hasenörl; and Beethoven's Septet in E-flat for winds and strings, Opus 20. Single tickets are available through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

The Mr. and Mrs. Jeffrey E. Marshall Concert, Friday, March 18, 2005

On the occasion of their gift of naming the Boston Symphony Orchestra concert of March 18, Jeffrey Marshall writes: "There is something special about Friday-afternoon concerts at Symphony. For many, they are a kind of weekly ritual celebrating a time-honored tradition. In Boston, Friday means Symphony. Counting the days before Friday arrives, loyal subscribers anticipate more fine music, something to look forward to in a troubled world where, more than ever, the orchestra has become both a necessity and a balm. Once Friday is gone, however, we still have all weekend to absorb like some rich nourishment what we have just experienced. This is especially true if you have the music at home. Hear it again, and you marvel at how memorably our orchestra has mastered it. You can recapture on your own some of the magic of the Friday-afternoon experience. Starting this season, we have James Levine with us at long last to reinvigorate and reshape what happens on these Friday afternoons in Symphony Hall. Settling in your seat, find first in your program Maestro Levine's always mesmerizing and enlightening essay, "From the Music Director." It is here we can learn a little about how his mind ticks, and focus on why he has conjured up such unusual and challenging selections. All his programming is a kind of sonic sorcery. It gives us a new pair of ears, forces us to break old habits of hearing and listening, and opens up new dimensions, aptly deemed 'adventurous.' How inevitable, then, that one could not resist sponsoring Maestro Levine and the orchestra on a Friday. As it is well worth the wait every week for Fridays, it has been well worth the wait these past few years for our new Music Director. Imagine what lies ahead for us with his miraculous music-making! Could we ask for anything more on a Friday afternoon? Thank the gods of Music it is Friday!"

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts,

one hour before the start of morning and evening Open Rehearsals, and (new this season) at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Jan Swafford of Tufts University and the Boston Conservatory of Music discusses Ives, Varèse, and Gershwin. In the weeks ahead, BSO Publications Associate Robert Kirzinger (March 23, 24, 25) and BSO Director of Program Publications Marc Mandel (March 26) discuss Brahms, Stravinsky, and the new BSO-commissioned works by John Harbison and Charles Wuorinen; and Elizabeth Seitz discusses music of Messiaen, Saint-Saëns, and Franck (April 1-2).

With Sadness

It is with deep sadness that the BSO notes the loss of a beloved member of the BSO family, Dr. Arthur Kravitz, who passed away on March 1 at the age of 76. To all who knew him, Arthur was a wonderful man who cared deeply about music and children, especially children who were disadvantaged. A loyal subscriber to the BSO for more than thirty years, he was elected as an Overseer in 1995, and was a member of both the Higginson Society and the Walter Piston Society. Arthur's greatest legacy to the BSO was in his role as a former president of Project STEP and a leader in the BSO Education Department. He and his beloved wife Bobbie endowed the Barbara and Arthur Kravitz Fellowship Fund at the Tanglewood Music Center in 1996 and established the Arthur and Barbara Kravitz Youth Education Fund in 2000.

Regarding Arthur Kravitz's humanity and leadership in his BSO endeavors, Project Step President Margaret Williams-DeCelles notes that with his passing, "we have lost one of the most generous, erudite, passionate leaders Project STEP will ever know. For the past seven years, Arthur has been a guiding force for Project STEP. He led by example with his generosity of time and resources, and kind sensitivity. He cared deeply about our students and families, and he delighted

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

in all their recitals. He was immensely fond of the Project STEP leadership and was confident they could sustain the critical mission of Project STEP."

The BSO expresses its heartfelt condolences to the Kravitz family on the passing of an extraordinary friend.

The Beranek Room

Located off the left side of Symphony Hall's first balcony, the Beranek Room is an elegant private donor lounge for members of the Higginson Society of the Boston Symphony Annual Fund and members of the BSO Business and Professional Friends. The room is open to members for complimentary refreshments two hours prior to subscription series concerts, and also during intermission. For the Friday-afternoon concerts, sandwiches may be purchased until concert time. For Higginson Society membership information, please contact Kate Krupanski at (617) 638-9253. For BSO Business and Professional Friends membership information, please contact Jo Frances Kaplan at (617) 638-9264.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

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A Program Speaks

by Judith Tick

This week, James Levine and the Boston Symphony Orchestra explore American symphonic trends of the early twentieth century by juxtaposing contrasting works of Charles Ives (his Symphony No. 2, completed 1901), Edgard Varèse ("Amériques," premiered 1926, revised 1927), and George Gershwin ("An American in Paris," from 1928).

James Levine's upcoming BSO program juxtaposing three orchestral works by two Americans (Charles Ives and George Gershwin) and a French-born American (Edgard Varèse) provides an opportunity to reflect briefly on the history of the American symphonic tradition. The program comes during a season that, given Maestro Levine's commitment to the important American composers of today, is rich in 20th- and 21st-century American music. Already this season, BSO audiences have heard a major symphonic work by Elliott Carter and the world premiere of a new work commissioned by the orchestra from Milton Babbitt (both led by Mr. Levine), as well as Yehudi Wyner's new BSO-commissioned Piano Concerto in its world premiere performances. At the end of March, Maestro Levine will introduce two more world premieres, commissioned by the BSO from John Harbison and Charles Wuorinen. This commitment to the music of our time is special. Occasionally a symphony program includes a single American composition, more rarely two, but so seldom three that the programming of three historic works by Ives, Varèse, and Gershwin on Mr. Levine's upcoming program warrants special comment.

An American symphonic tradition officially began in 1876 with the premiere of John Knowles Paine's Symphony No. 1. It stabilized in 1880, when Paine's Symphony No. 2 became the first American symphony to be published in full score—and therefore able to be played again routinely. A generation of other Boston-based composers followed Paine in producing indigenous symphonic composition. Even if the names of George Chadwick (who wrote lovingly of his Boston "community") and Amy Beach (who left it soon after her husband died) have tenuous audience recognition today, their considerable talents—aided by many BSO performances—furthered the cause.

We can understand how self-consciously our late-19th-century composers attended to making respectable orchestral music. An oceanic legacy (Beethoven, Mendelssohn, Brahms, Wagner, etc.) rolled in from Europe; to ride those waves seeking national identity and recognition—an American sound, if you will—was as risky as sailing on the Titanic. Yet within the next fifty years we arrived at the extraordinary achievements of Ives, Varèse, and Gershwin.

Because these composers had such different styles and musical values, it may be a stretch to think of them as contributing to a coherent American symphonic tradition. Ives, the portrait-painter of small-town Yankee culture and celebrator of Protestant hymnody, was phobic about technology—and closed-eared to the very sounds Varèse loved. Varèse, in contrast, had little interest in conventional melody (never mind gospel hymns). Inspired by the ambient music of machines and the sound of city streets, he instead pioneered brilliant explorations of percussion and electronic music coordinated with his many visionary manifestos about musical space. Gershwin was a city boy who loved the jazz and African-American music in which Ives had limited interest, and to which Varèse was indifferent. The paradigm of the crossover composer, Gershwin virtually established the practice of "symphonic jazz."

Of the three, Gershwin adopted Romantic orchestral style comfortably as his own. Growing up a Jewish New Yorker among recent immigrants (including many Russians), he loved passionate string-based melodies—just what modernists like Varèse rejected. Varèse turned down Gershwin's request to study with him. Gershwin also contacted Ives by calling Ives's office to profess his admiration for the *Concord* Sonata and his songs, but the two never met.

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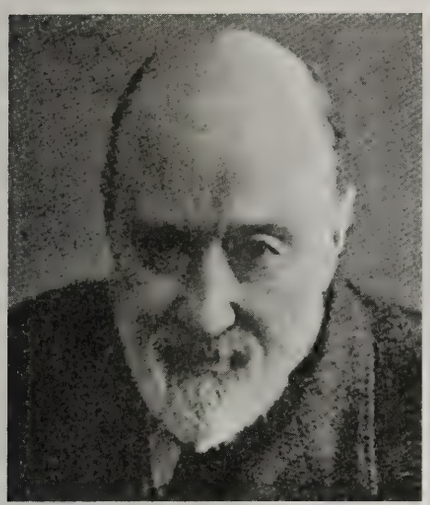
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There were profound lifestyle and career differences as well. A successful insurance executive and businessman, Ives kept his distance from the bohemian Varèse. Gershwin, meanwhile, first made his living as a song-plugging-pianist and composer of show tunes in a world alien to Varèse. Ives had virtually no meaningful audience until his composing career was over. Varèse had a transatlantic career among a small modernist audience that celebrated his genius and created a myth about his lack of acceptance. Gershwin had the largest audience of any American composer in his lifetime and possibly after. Given such differences, can we construct a historically viable American symphonic tradition from their legacies?



Charles Ives (1874-1954)

James Levine's Ives/Varèse/Gershwin program offers some possible answers by drawing on the immediacy of live performance—that is to say, the power of musical experience. The cumulative effect of listening to these works sequentially produces a buzz—a virtual conversation among the compositions themselves that transcends the particulars of personality, and challenges us instead to hear these pieces as collective history. The irony is that, even if Ives, Varèse, and Gershwin were probably never in the same room—nor wanted to be—their music suggests that they shared more than they knew. Through this program we hear unsuspected affinities. The mutual "conversations" emerging from their musical encounter in this program evoke two important ideas—one about roots, the other about democracy.

In a country where a frontier had expanded and then closed within fairly recent memory; where populations continue to shift rapidly; and where skyscrapers as much as crowds profile a city's identity, it is notable how these three works create memorable soundscapes of place. Ives's Second Symphony uses music to summon up his hometown of Danbury, Connecticut. Drawing especially on his father's small-town playlist of Stephen Foster, hymn tunes, and Bach, Ives gilds every tune he quotes with the patina of elegy. We breathe in his musical boyhood memories of Our Town, a place where Copland would later claim turf as well.



Edgard Varèse (1883-1965)

While the sound of place shifts in the compositions of Varèse and Gershwin—moving the site to Our City—the intent and artistic success in establishing musical bonds between place and music remains constant. The aesthetics of place link Gershwin's brash French taxi horns with Varèse's sirens—how witty is this pairing of a piece about an American in Paris with a piece about a Parisian in New York! Even more important, the composers' subjective response to place shapes the music. Gershwin infuses Paris with the optimism of youth and jaunty innocence. Varèse's *Amériques* is, in the composer's words, "symbolic of discoveries—new worlds on earth, in the sky, or in the minds of men."

As in Ives's Second Symphony, memory plays a tangible, even if more limited, role. Gershwin's American gets the "homesickness blues." *Amériques* is reputed to recall vignettes from Varèse's travels, moving from European "echoes of the Romanesque church at Tournus" and the Mediterranean at Savona to the Hudson River and streets of

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Manhattan. We hear these pieces "talk" about and therefore herald an important historic characteristic of an American symphonic tradition—"location, location, location."

The other musical idea explored through this program concerns the debates over the relative appeal of classical "versus" popular musics. During the period when Ives, Varèse, and Gershwin were composing the works to be heard here (ca. 1900 to 1930), questions about the relationship among classical and popular styles were argued as fiercely as they are today, although with different emphases. Gershwin opposed the racism that accompanied the reception of jazz; Ives opposed the condescension that marginalized gospel music.



George Gershwin (1898-1937)

No need here to review the culture wars of the past, fought with snobberies real and reversed, with clichés equating elitism with classical music and democracy with popular music. All three works on this program express how central and indeed fruitful this issue has been for the American symphonic tradition as they "speak" directly to these questions: Can American classical composers create classical music to compete with the intoxications of popular music? Should they isolate themselves from the marketplace? Could they reach out across divisions of race and class? Must they? There are so many easily audible quotations from Protestant gospel tunes and popular songs in Ives's Second Symphony that the piece begins to sound like a version of "symphonic folk," a precursor of Gershwin's "symphonic jazz." In Gershwin's tone poem, there is so much debt to blues and jazz practice that we suspect Gershwin's American will come home to take the "A" train. And Varèse in *Amériques* reflects a comparable argument about hierarchy by incorporating both Old World and New World language. His version of "classical" is the mainstream modern music of Debussy and Stravinsky—the music he left behind to emigrate here. Thus *Amériques* reenacts a parallel debate about cultural hierarchy and stylistic change.

In the end, all of these pieces do more than mirror their times or frame historical narratives. In this program their collective power models ways for thinking about the questions they raise in their "conversations" with each other and with us. When Gershwin's persona sings the blues, the music foreshadows the universalizing authority of a quintessentially African-American idiom. When Ives sets evangelical gospel tunes as if they were Bach chorales, he employs "Bringing in the Sheaves" to emulate the dignity of "Jesu meine Freude" as transcendental sacred song. When Varèse's *Amériques* uses acoustic instruments to sound light years away, it also demands respect for the potential of tradition to renew itself. Instead of "high" and "low" categories of music, we are engaged by musical discussions of common ground. This program helps shape a fresh context for realizing the democratizing potential of musical experience just as it sustains a still emerging American symphonic tradition in fascinating, previously unexplored ways.

Judith Tick, a Matthews Distinguished University Professor in the Department of Music at Northeastern University, is the author of *Ruth Crawford Seeger: A Composer's Search for American Music* and co-author, with Gail Levin, of *Aaron Copland's America: A Cultural Perspective*. She is the editor (with associate editor Paul Beaudoin) of *Music in the USA: An Uncommon Reader*, forthcoming from Oxford University Press.

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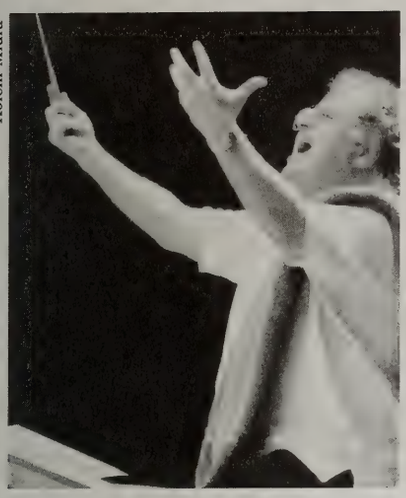
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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.



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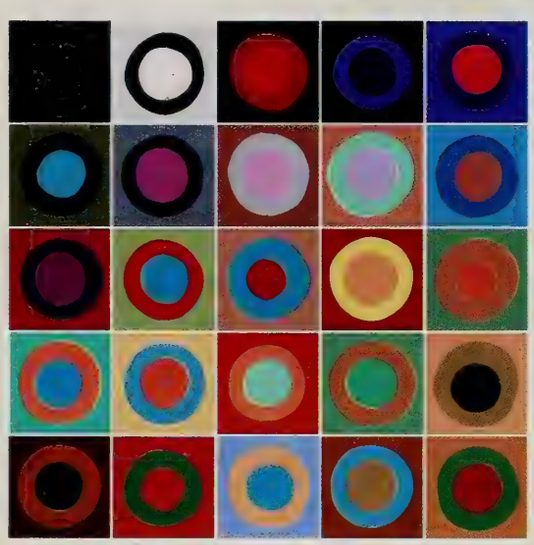
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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



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VARÈSE — *Amériques*
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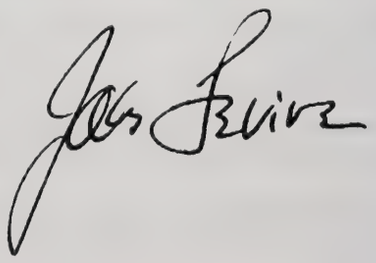
From the Music Director

I love very much the music of Charles Ives, who, in the early years of the last century, was a particularly American phenomenon—a vastly successful insurance executive whose real work was his music. Even before it began making the rounds, Ives was working in his music on so many things that would be taken up by many great composers after him. And though the more familiar *Three Places in New England* is a masterpiece of its type, it's really his Second Symphony—an actual symphony in multiple movements, with engaging, differentiated material full of character—that finds him closer to expressing himself so successfully in a large-scale genre in terms of form, variety, and unity. Though his later symphonies (like the Fourth) can work in even more astonishing ways, the Second is one of the first instances of a major American 20th-century symphony, and, like *Three Places*, it's part of the real fundamentals, the ABC's, of American music.

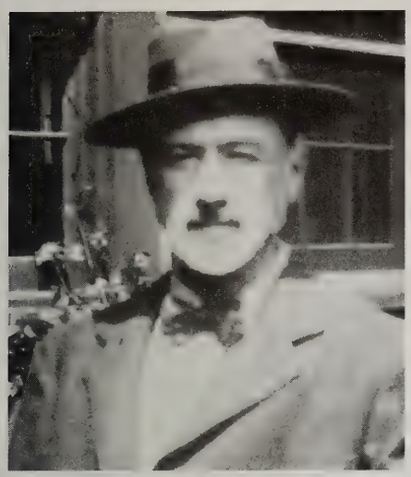
George Gershwin's tone poem *An American in Paris*—like Ives's *Three Places*, and his own *Porgy and Bess*, songs, Piano Concerto, and *Rhapsody in Blue*—never seems dated; it's always fresh, and there's no question that it deserves a place in the BSO's repertoire rather than being exclusively the property of the Pops. Gershwin reminds me in many ways of Schubert, with an Irving Berlin-like gift for melody and song, even in his purely instrumental works. And with the presence here of Gershwin and Ives, Varèse—who lived for the last forty years of his life on Sullivan Street, the quintessential Frenchman in New York—was a natural choice for the other work on this program.

Varèse's *Amériques* shares similarities in his choice of instrumentation and technique to many other works (like Stravinsky's *Sacre du printemps*, and even to Ives in general), but he uses such commonalities to come up with something very different—an abstract, rather than specific, representation of his subject, "the Americas."

So this is an American program of music by three very different but overlapping composers all writing for large orchestra, conveying large and enthusiastic inspiration. Gershwin, who (like Mozart and Schubert) died prematurely, wrote very few concert works and could easily have gotten better and better. (The other two could hardly have topped themselves!) Varèse lived a long life but left relatively few works; and for all its fame, *Amériques* is not heard so often as to be familiar, probably due to its large and unique orchestra (nor can it be captured properly on recordings). Ives wrote a lot of music in *his* long life; in the Second Symphony, with all its energy and beauty, we find Ives actually arriving and succeeding, rather than just reaching toward a goal. There are always unspoken connections between innovative composers, sometimes conscious, sometimes subliminal. Varèse used sirens in *Amèriques*; Gershwin put taxi horns in *American in Paris*. Like Satie, Bartók, Ellington, and others, they all represent part of the mosaic of highly successful, original techniques of composition in the twentieth century.



Charles Ives
Symphony No. 2



Charles Edward Ives was born in Danbury, Connecticut, on October 20, 1874, and died in New York on May 19, 1954. The principal work of composition on the Second Symphony took place between 1897 and 1901. Portions of the score were tried out by the Yale orchestra in New Haven in 1899, but the first full performance had to wait a half-century, until Leonard Bernstein conducted it with the New York Philharmonic on February 22, 1951. Richard Burgin introduced the work to Boston Symphony audiences in November 1962, subsequent BSO performances being given by Michael Tilson Thomas (December 1975) and Seiji Ozawa (March 1983, followed by a tour performance that same month in Columbus, Ohio; and then again in October 1995, the most recent subscription performances). The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, and strings.

For those who think of Charles Ives exclusively as the wild Connecticut Yankee of music, his first three symphonies are apt to come as a shock. All three are tuneful and well-behaved, obeying more of the received European rules of form and harmony than they break. His Second Symphony is rich in American melody, but its outward shape and syntax, and some of its material, are traditional. In fact, behind this genial and mostly lighthearted work lies a good deal of history and a certain epochal significance.

Charles Ives went to Yale in the 1890s, studying there with the German-trained Horatio Parker. Parker had no use for the polytonality and other radical devices with which young Ives was already experimenting. What Parker did was to teach this talented pupil to be a symphonist—witness the First Symphony, despite its borrowed European style a powerful and distinctive work.

Professor Horatio Parker was an archetypal product of American musical ideals in the late nineteenth century. At the beginning of that century the country had no orchestral or operatic establishments and a negligible audience for classical music; by 1890 it had world-class institutions and concert halls filling up with educated audiences. All this had been achieved on the assumption that American music must develop as a mirror of the European tradition. Who could argue with Bach, Beethoven, and Brahms? And when in the latter part of the nineteenth century the question was raised more and more urgently in the U.S., "Where are our *composers*?" the natural answer was: Send the promising ones to Europe, to learn how to compose properly. Thus Horatio Parker, his music and his ideals.

The person who most famously questioned these tidy assumptions was none other than the great Bohemian composer Antonín Dvořák. He had been brought to the United States in the early 1890s partly to help foster a native tradition. Dvořák duly wrote the *New World* Symphony as a model of how Americans might go about it, and meanwhile made an innocent suggestion: "Inspiration for truly national music might be derived from the Negro melodies or Indian chants." The turmoil that ensued had Parker and others issuing outraged rebuttals, while some composers set out for Indian reservations and New Orleans in search of authenticity.

Here we return to Charles Ives, who came of age during this ferment over a national concert music and understood its central dilemma: In the babel of cultures and musical traditions in the U.S., what would a native concert music amount to? It would be Ives

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who found the first enduring answers to that question. His work would indeed draw on the black American tradition, especially ragtime and spirituals. More central to Ives would be the high-Yankee genres of hymn, march, war song, fiddle tune, and the like.

In his orchestral music Ives found his solution initially in the Second Symphony. He thereby created the first symphonic work in history pervaded with an authentically American voice. To that fact there is a sadly ironic footnote: The Second, more or less finished ca. 1902, was not heard until 1951. It was a secret revolution.



Horatio Parker, the German-trained American composer with whom Ives studied at Yale

The Second Symphony is also unique in Ives's work, a brilliant one-shot experiment. Having made it, Ives moved on. The problem he solved in one way here, later in more extravagant ways, was how to take a high-European genre such as the symphony and fill it with an American voice. The approach in the Second is startling in some respects, though in other respects it prophesies the "Americana" music Aaron Copland and others would be writing decades later. The symphony has traditional formal outlines, with thematic echoes and literally-quoted moments from European masters; meanwhile there is the abiding presence of American themes in general and one native master in particular—Stephen Foster.

The opening movement reveals Ives's singular mediation between American and European elements. It begins as a broad and poignant fugue, Bachian in concept but in tone recalling, say, the brooding side of Brahms. At the same time, the theme has an American forthrightness—Ives scholar J. Peter Burkholder has shown that it is derived from a fragment of Stephen Foster's "Down in de Cornfield." There is an animated middle section that suggests Bachian and/or Brahmsian counterpoint while in fact being based on the fiddle tune "Pigtown Fling." (That theme will turn up again later.) We're treated to an eruption of "Columbia, the Gem of the Ocean" before the more sober fugue theme returns.

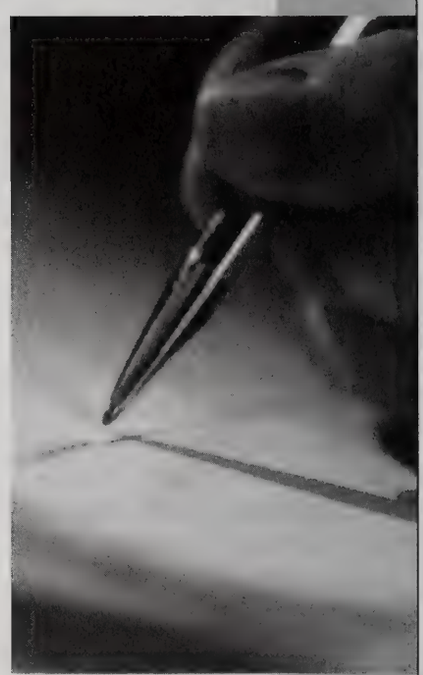
With a jaunty lilt and a Scotch snap, the second movement breaks in with an echo of the Civil War song "Wake Nicodemus," and develops into the gospel hymn "Bringing in the Sheaves." The wistfully pretty second theme in this traditional sonata-form movement is taken from an old Yale song, "Where, Oh Where are the Pea-Green Freshmen?" (If one finds that funny, one is on the right track.)

In the course of the second movement's development section two moments stand out: a warm and beautiful episode based on "When I Survey the Wondrous Cross," and a very literal eruption of Brahms's First Symphony that leads us back to the formal recapitulation. In other words, one of the peculiarities of the work is that some of the allusions to European music are subtle and covert, others startlingly overt—as if somebody opened a door to a familiar masterpiece in progress, then slammed it. These moments are perhaps undigested, and they annoyed Ives in his later years, but their point is consistent with the piece: a mediation between European and American traditions.

For a third movement Ives picked up an Adagio cantabile originally written at Yale for the First Symphony. It's Romantically surging and passionate, the main theme based at first on the hymn "Beulah Land," proceeding with a certain earnest naiveté to perorations on "America the Beautiful." Again submitting to tradition, the form is ABA, the middle section reaching a virtually Tchaikovskian climax.

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What Burkholder calls the symphony's "rich web of allusions" flowers lushly in the last two movements. The Lento maestoso fourth movement amounts to a long introduction to the finale. At the beginning we hear the horns declaim the theme of the first-movement fugue, which is developed contrapuntally, then we return to the "Pigtown Fling" tune. At that point Ives loosens the reins and applies the spurs.



Charles Ives's father George Edward Ives, who was the youngest bandmaster in the Union Army

The finale is a romping fiddle tune, much of it built on Stephen Foster melodies: here the underlying shape for Ives's own sprightly themes, there emerging into the foreground with horn proclamations of "Camptown Races." Part of the breathless and headlong impression of the finale comes from its quick shifts of direction, like scene changes in a film; an example is the fife-and-drum corps that breaks into the end of the first theme section (we're in more or less proper sonata form again). The gentle second theme evokes Foster's "Old Black Joe," while a fiddle saws away in the background.

At the end after a torrent of allusions to American tunes, while not omitting Bach, Brahms, Dvořák, and Tchaikovsky, Ives unleashes a brass band in a grand quodlibet, a stacking up of themes in which the leading voice is the trombones' "Columbia, the Gem of the Ocean" marked *ffff*—loud as trombones can play, and preferably louder.

Then comes the famous last chord, a yawping tone cluster that Ives added decades after the symphony was finished. It is generally taken as a kind of nose-thumbing by the old Ives at all the conventionalities of the piece. Maybe, but Ives's own comment shows that he was thinking about the reality of his scene: He wrote that at a dance the fiddlers, who were generally showing the effects of sitting by the cider keg, would announce the end of the evening with a raking dissonance across the strings. So the Second Symphony's ending is another demonstration of Ives's love of the concrete realities of everyday music, and their indelible connection to the heart and soul.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music*, and *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and the Boston Conservatory of Music. He is currently working on a biography of Beethoven for Houghton Mifflin.

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Edgard Varèse
Amériques (revised version of 1927)



Edgar-Victor-Achille Charles Varèse (who later chose to spell his first name with a final "d") was born in Paris on December 22, 1883, and died in New York on November 6, 1965. He may have begun his large orchestral work Amériques *as early as 1918, and he completed it in 1921. Leopold Stokowski conducted the first performance on April 9, 1926, with the Philadelphia Orchestra. Varèse made several revisions after this performance, the revised 1927 score—with, among other changes, the orchestra now reduced in size from the original 145 players!—being premiered in Paris on May 30, 1929, by Gaston Poulet and the Orchestre des Concerts Poulet. The original version was published in 1925, the revision in 1929. The present performances use the 1973 edition by Varèse's pupil and longtime associate Chou-Wen Chung, which corrects numerous misprints in the early publications. These are the first Boston Symphony performances of* Amériques, *though it has been played twice previously at Tanglewood, by the Tanglewood Music Center Orchestra under Gunther Schuller's direction as part of the 1979 Festival of Contemporary Music at Tanglewood, and by the Cleveland Orchestra led by Christoph von Dohnányi on August 24, 1991. The revised version of* Amériques *is scored for two piccolos, two flutes, alto flute (doubling as third flute and third piccolo), three oboes, English horn, Heckelphone, soprano clarinet, three clarinets, bass clarinet, three bassoons, two contrabassoons; eight horns, six trumpets, three tenor trombones, bass trombone, contrabass trombone, tuba, contrabass tuba; two harps; a large percussion section (two sets of timpani, xylophone, celesta, chimes, glockenspiel, triangle, sleigh bells, low rattle, lion's roar, whip, tambourine, gong, two bass drums, crash cymbal, castanets, siren, cymbals, suspended cymbal, and snare drum); and strings. The duration of* Amériques *is about 25 minutes.*

Few things irritated Edgard Varèse more than to be labeled a composer of "experimental" music. It was a label that was attached to him frequently, since his compositions invariably forced audiences to listen to unfamiliar sounds and new sound combinations, organized in a manner disconcertingly different from those to which they were accustomed. Even the music of Schoenberg—so often regarded as a totem of difficult modern music—offered more of a handle to the earliest audiences than the works of Varèse. Schoenberg, after all, continued to write in a texture and aesthetic derived from the German romantic tradition going back to Wagner, Brahms, and earlier, however complex his themes and his harmonies became. But Varèse had little interest in the linear structures of Schoenberg and his pupils. He composed music from an altogether different point of view; hence the epithet "experimental." When used this way, of course, the term is usually pejorative, implying that the music does not succeed in its aims. Varèse responded to this view in a letter of 1957:

> Of course, like all composers who have something new to say, I experiment, and have always experimented. But when I finally present a work it is not an experiment—it is a finished product. My experiments go into the wastepaper basket. People are too apt to forget that in the long chain of tradition each link has been forged by a revolutionary, an experimenter of a previous period.

Varèse sought all his life to "liberate" sound, to stretch the range of possibilities for its use in music. He chafed at the restrictions inherent in the conventional instruments, their traditional manner of use, standard scales, and tunings. He longed for and confidently expected the development of new ways of producing sounds. As long ago as 1917(!) he

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wrote that "Music, which should pulsate with life, needs new means of expression, and science alone can infuse it with youthful vigor.... I dream of instruments obedient to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm."

Varèse's music is entirely *sui generis*, and he spent so much time and energy with his "experiments" (which were not released to the world) that he left only a dozen finished pieces (of which *Amériques* is the earliest)—a far smaller number than that of any other composer of similar importance. Yet, as Paul Griffiths wrote in his article on Varèse in The New Grove Dictionary of American Music, few composers of our time have enjoyed the respect of a wider range of their contemporaries (including Debussy, Busoni, Stravinsky, and Schoenberg) or have excited the interest of living composers as diverse as Babbitt, Boulez, Cage, and Stockhausen.

In a sense, Varèse's career aimed at the creation of his 1958 electronic composition for the Philips Radio Corporation's pavilion at the Brussels World's Fair, the *Poème électronique*. Along the inner curves of the building (designed by Le Corbusier) several hundred loudspeakers projected the electronic composition around the audience, which found itself in the midst of moving, colliding, interpenetrating masses of sound of every conceivable tone color, most of which had little similarity to the familiar sounds of the concert hall. The pattern of complex sounds, controlled with exquisite precision by the composer and apparently moving through a space that was occupied by other sounds, also in motion, was a heady experience then and remains so even on the version prepared for a phonograph record, in which the multiple tracks of the original tape are reduced to two only.

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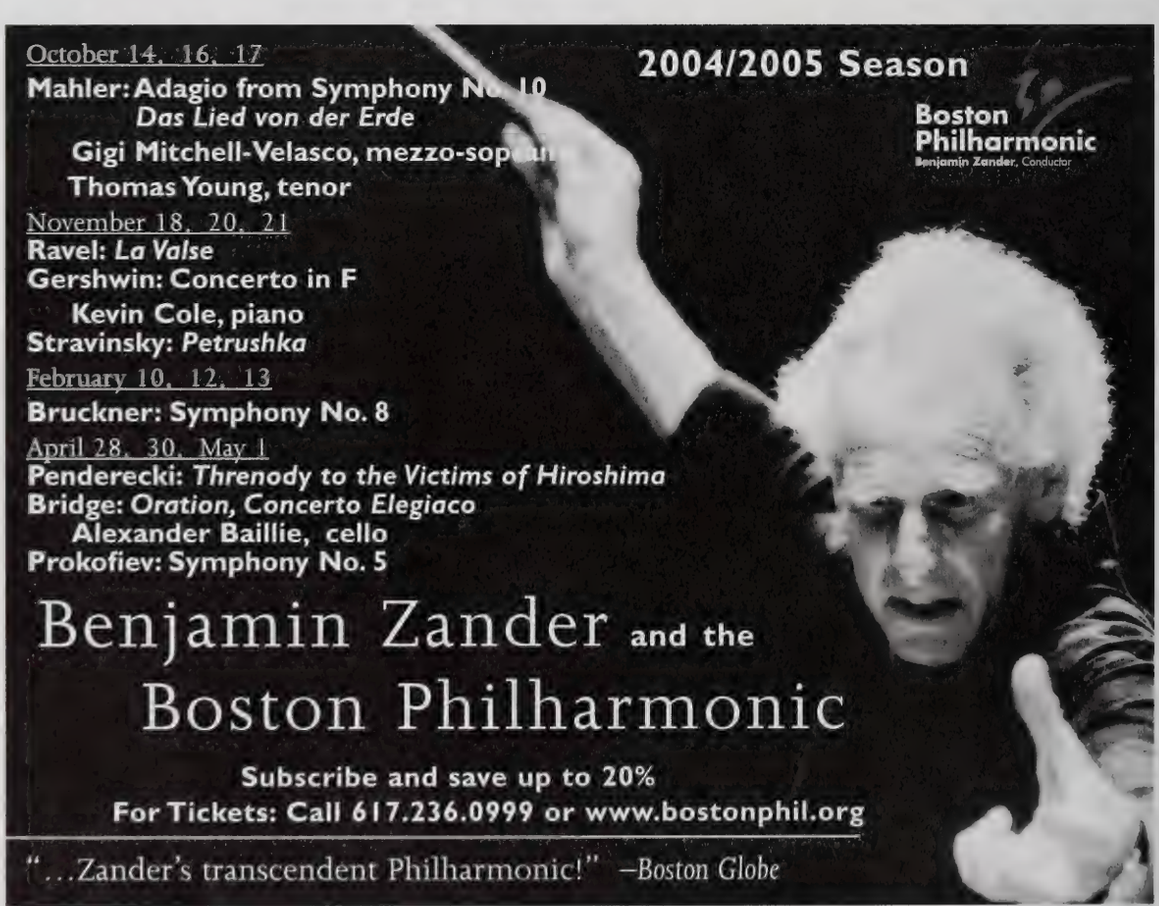
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mental compositions, including *Amériques*. The same interest in the blocks of sound as colliding masses moving through the range of pitches (though not through space, since the instruments stay put on the stage!) is evident here as in the *Poème électronique*. We might even say that Varèse composed electronic music before it was technically possible—or, at any rate, that his aesthetic approach corresponds to the style that later became evident in much electronic composition.



The conductor Leopold Stokowski, who led the premiere of "Amériques" in 1926 with the Philadelphia Orchestra

Amériques was the first work Varèse completed in America. But he emphasized that his title was not simply a patriotic bow to his new homeland. He did not "think of the title *Amériques* as purely geographic, but as symbolic of discoveries—new worlds on earth, in the sky, or in the minds of men," thus symbolizing all kinds of discovery. As he said in an interview following the premiere:

> This composition is the interpretation of a mood, a piece of pure music absolutely unrelated to the noise of modern life which some critics have read into the composition. If anything, the theme is a meditative one, the impression of a foreigner as he interrogates the tremendous possibilities of this new civilization of yours. The use of strong musical effects is simply my rather vivid reaction to life as I see it, but it is the portrayal of a mood in music and not a sound picture.

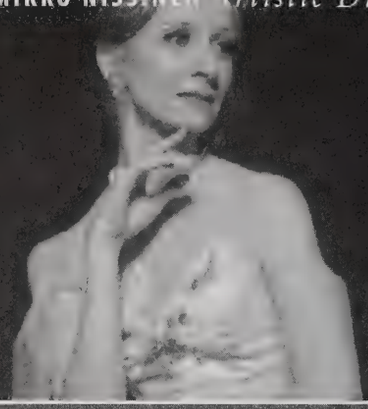
Varèse always eschewed a traditional motivic development, the linear progression from one idea through processes of transformation into another. Rather he worked with planes of material that are crosscut back and forth, sometimes heard simultaneously, sometimes suddenly juxtaposed for dramatic or coloristic or even shock effect. The technique of crosscutting appears from the very beginning of the piece, when the quiet flute solo is interrupted by larger instrumental groups. This is a fine example of the tendency of Varèse's music to "find its own form" (to use his own words), rather than simply pouring musical ideas into hallowed (and perhaps exhausted—or at least, unsuitable) forms borrowed from the past. From the beginning in his music the percussion plays a role far more central than its traditional one of accenting climaxes. Here the huge percussion section often appears on its own or as an independent part of a conversation with the other sections. The various elements of the twenty-four-minute work eventually draw together in an extraordinary synthesis producing one of the great climactic passages in the entire literature of music for orchestra.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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George Gershwin
An American in Paris



George Gershwin was born Jacob Gershvin in Brooklyn, New York, on September 26, 1898, and died in Los Angeles on July 11, 1937. His tone poem An American in Paris *was composed in 1928; Walter Damrosch led the New York Philharmonic-Symphony Society in the first performance on December 13, 1928. These are the first performances of* An American in Paris *by the Boston Symphony Orchestra. The score calls for an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three saxophones, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (snare drum, cymbal, bass drum, triangle, bells, xylophone, wood block, small and large tom-toms, and four taxi horns), celesta, and strings.*

The son of Jewish-Russian immigrants who arrived in New York from St. Petersburg in the 1890s, George Gershwin grew up in Harlem and on the Lower East Side of Manhattan. He dropped out of high school toward the end of his sophomore year to take a job as a song plugger for a music publishing firm, but continued his study of piano, harmony, counterpoint, and orchestration with a variety of distinguished teachers. He won public acclaim in the early 1920s for his songs and musical comedies, and for his *Rhapsody in Blue* (1924; orchestrated by Ferde Grofé) for jazz band and piano, which he wrote for himself to play with the Paul Whiteman Orchestra at a concert at New York's Aeolian Hall on February 12, 1924. In July 1925 he became the first composer to appear on the cover of *Time* magazine. As he continued to collaborate with his brother-lyricist, Ira Gershwin, on a series of successful Broadway and Hollywood musical comedies (including the 1931 *Of Thee I Sing*, the first musical to win a Pulitzer Prize), Gershwin also wrote a few concert works, including the Piano Concerto in F (1925), which he premiered with Walter Damrosch and the New York Symphony Society on December 3, 1925 (of which more below); the tone poem *An American in Paris* (1928); and the Second Rhapsody for orchestra with piano, which he premiered with Serge Koussevitzky and the Boston Symphony Orchestra on January 29, 1932. His career climaxed with the opera *Porgy and Bess*, which had its world premiere on September 30, 1935, at Boston's Colonial Theater before moving to Broadway. Gershwin died of a brain tumor in 1937 at age thirty-eight, while working in Hollywood on the film musical *The Goldwyn Follies*.

It was in April 1926, after spending a week in Paris, that Gershwin sent his hosts a thank-you postcard with a musical fragment marked "Very Parisienne" and labeled, "An American in Paris." As he set out in early 1928 to write an orchestral piece—his third large concert work, and only his first without a solo piano part for himself—he returned to this motif, but was not sure of how to develop the music. However, as he pondered his attachment to the Hudson River from his home on West 103rd Street in Manhattan, he had a flash of inspiration: "an American in Paris, homesickness, the blues."

Gershwin worked on the music during the spring and summer of 1928 during an extended stay in Europe, during which time he met with Weill, Schoenberg, and Lehár in Berlin, Berg and Kálmán in Vienna, and Stravinsky, Prokofiev, and a host of others—including such members of the "French Six" as Honegger and Poulenc—in Paris. These experiences made an impression; he would describe the opening of his work-in-progress as "in the manner of Debussy and the Six." Moreover, he went about Paris purchasing taxi horns so that he could introduce their distinctive sound into his composition, which at the time he sometimes referred to as a "ballet."

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Gershwin completed the work—finally designated a "tone poem"—at the home of his friends James Warburg and Kay Swift on November 28. Leopold Stokowski, the conductor of the Philadelphia Orchestra, expressed interest in premiering the work, as did the great ballet impresario Serge Diaghilev. But, having granted the right of first refusal to Walter Damrosch in appreciation of that conductor's commission of his previous concert work, the Piano Concerto in F (premiered by Damrosch with the New York Symphony Society on December 3, 1925), Gershwin agreed to let Damrosch introduce *An American in Paris* with the recently merged New York Philharmonic-Symphony Society.



George Gershwin (left) with Cincinnati Symphony member James Rosenberg, showing off the four taxi-horns used for a 1929 Cincinnati performance of "An American in Paris" under Fritz Reiner

For the Philharmonic program book, the composer-critic Deems Taylor (in consultation with Gershwin) penned an extensive and rather whimsical narrative guide to the work, one which has been reprinted hundreds of times over the years. Gershwin provided his own, shorter note for his syndicated radio show, "Music By Gershwin," in 1934:

> This piece describes an American's visit to the gay and beautiful city of Paris. We see him sauntering down the Champs Elysées, walking stick in hand, tilted straw hat, drinking in the sights, and other things as well. We see the effect of the French wine, which makes him homesick for America. And that's where the blue begins. I mean the blues begin. He finally emerges from his stupor to realize once again that he is in the gay city of Paree, listening to the taxi-horns, the noise of the boulevards, and the music of the can-can, and thinking, "Home is swell! But after all, this is Paris—so let's go!"

During an early stage of composition, Gershwin also sketched out an encapsulated program—in which he mentions meeting and flirting with a girl and speaks of a "love



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theme"—that implies a more romantic subtext than might be inferred from the foregoing lines.

The work consists of five sections, each with its own principal theme or themes, which once stated, however, reappear through the piece, often ingeniously juxtaposed with one another. The first two sections portray the "sauntering" American; the next two sections (comprising a slow blues and a fast blues, respectively) depict his "blues," and the final section, his cheerful resignation. For some extra local color, the first section quotes a popular *maxixe* from 1905 (presumably, the "can-can" music) known by various names (including "*La Mattchiche*" and "*La Sorella*") and popularly parodied in the States as "My ma gave me a nickel, to buy a pickle." Gershwin scored the piece for a large orchestra, featuring a contingent of three saxophones and an extensive percussion battery, including four taxi horns.

At its December 13, 1928 premiere at Carnegie Hall, a star-studded audience, including such notables as Irving Berlin, Cole Porter, Jascha Heifetz, and Francis Poulenc, greeted the piece enthusiastically. (Poulenc would later cite the work as one of his favorite compositions of the century.) Gershwin responded appreciatively with as many as a dozen bows from his box, where he could be observed smiling and chortling aloud during the performance. Most of the critics weighed in with positive reviews as well, deeming the piece an advance over the Concerto in F. However, Gershwin privately dis-

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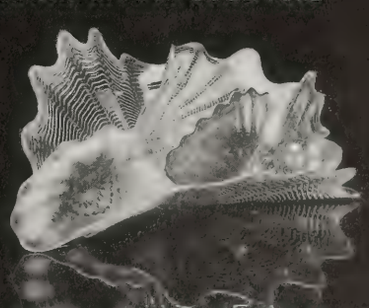
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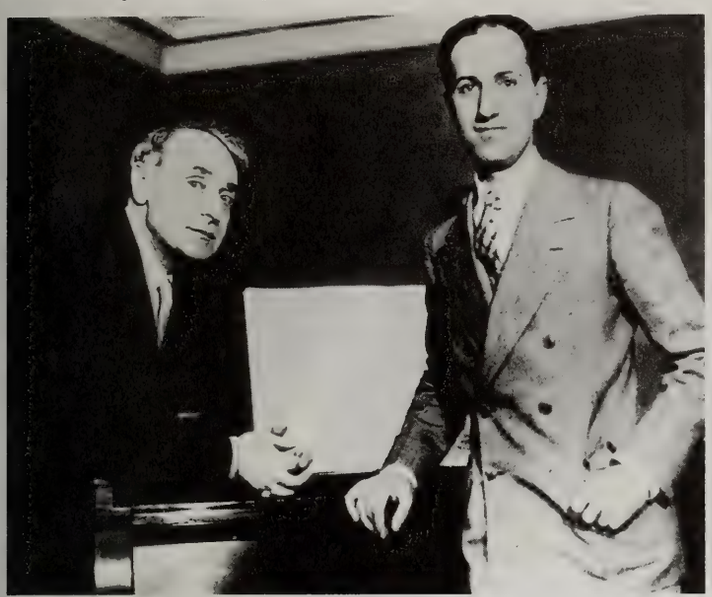
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approved of Damrosch's too leisurely approach, and on August 26, 1929, he made his highly successful conducting debut before an audience of many thousands, performing the music himself with the New York Philharmonic at Lewisohn Stadium on the campus of the City University of New York. In that same year, he also played the celesta part on the first recording of the work, with the Victor Symphony Orchestra under Nathaniel Shilkret.



Serge Koussevitzky and George Gershwin on the day of the Second Rhapsody's 1932 world premiere by the BSO

Gershwin continued to perform the piece with major symphony orchestras throughout his short life, even as such eminent conductors as Fritz Reiner, Arthur Rodzinski, and Alfredo Casella took up the work, as did in later years Arturo Toscanini, Morton Gould, Leonard Bernstein, and scores of others. The work quickly became a popular dance score as well. In 1929, dance director Albertina Rasch mounted an abridged version of the piece in a Gershwin musical produced by Florenz Ziegfeld, *Show Girl.* And in 1936, the distinguished Chicagoan dancer Ruth Page choreographed it as a ballet for her dance company. When Gershwin died in 1937 during production of the movie revue *The Goldwyn Follies* (1938), foiling a planned collaboration between himself and George Balanchine, the latter also staged *An American in Paris*, but producer Samuel Goldwyn scrapped the dance after attending the final rehearsal, complaining "that the miners in Harrisburg wouldn't understand it," and observing, in inimitable Goldwyn fashion, that the ballet had "too much ballet." However, the music—reorchestrated and otherwise highly adulterated—made it to the silver screen as choreographed by Gene Kelly for the climactic sequence of the 1951 blockbuster MGM musical, also entitled *An American in Paris*.

Although Serge Koussevitzky, conductor of the Boston Symphony Orchestra from 1924 to 1949, asked Gershwin to write something for that orchestra's 50th-anniversary jubilee—no small honor, considering that the other commissioned composers included Copland, Hindemith, Prokofiev, Ravel, and Stravinsky—and did, in fact, premiere Gershwin's Second Rhapsody in 1932 with the composer at the piano, he never performed *An American in Paris*. Rather, the BSO relegated the piece to their Pops concerts, where Alfredo Casella and later Arthur Fiedler and John Williams presided over the music, or else to performances at Tanglewood. The tone poem makes a surprisingly belated debut on a BSO subscription concert this very week, on a program, moreover, that invites listeners to consider whether Edgard Varèse, who used police sirens in his impression of *Amériques*, really had, as he once said, "nothing in common" with Gershwin, who used taxi horns in his musical depiction of *An American in Paris*.

—Howard Pollack

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Howard Pollack is Professor of Music and Director of Graduate Studies at the Moores School of Music at the University of Houston. His most recent book is *Aaron Copland: The Life and Work of an Uncommon Man*. He currently is completing a critical biography of George Gershwin.



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Among current Ives books are Jan Swafford's biography *Charles Ives: A Life With Music* (Norton paperback) and Stuart Feder's psychobiography *Charles Ives: My Father's Song* (Yale). Feder also wrote *The life of Charles Ives* in the series "Musical lives" (Cambridge paperback). For the more technically inclined there are J. Peter Burkholder's studies *Charles Ives: The Ideas Behind the Music* (Yale), *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (Yale paperback), and *Charles Ives and the Classical Tradition* (Yale). Burkholder contributed the Ives article to the 2001 revision of The New Grove Dictionary of Music and Musicians (collaborating on the work-list with James B. Sinclair and Gayle Sherwood) and edited *Charles Ives and his World* (Princeton paperback). The article in the 1980 Grove was by John Kirkpatrick. A good overview is H. Wiley Hitchcock's *Ives: A Survey of the Music* (Institute for Studies in American Music; out of print). As to first-person sources there are two classics: Vivian Perlis's *Charles Ives Remembered: An Oral History* (Da Capo paperback) and, of course, Ives's own words in the collection *Essays Before a Sonata* (Norton paperback).

James Levine made a live recording of Ives's Symphony No. 2 with the Munich Philharmonic in 2002 (Oehms, with Gershwin's *Cuban* Overture and Harbison's Symphony No. 3). The Boston Symphony Orchestra recorded Ives's *Three Places in New England* with Michael Tilson Thomas in 1970 and the Fourth Symphony and *Central Park in the Dark* with Seiji Ozawa in 1976 (Deutsche Grammophon). More recent are Tilson Thomas's recordings of *Holidays* and the Fourth and First symphonies with the Chicago Symphony Orchestra (Sony Classical). Leonard Bernstein's two recordings of the Symphony No. 2 with the New York Philharmonic remain in print (the earlier on Sony Classical, the later on Deutsche Grammophon). James Sinclair and the Orchestra New England have an excellent selection of smaller pieces plus *Three Places* on their CD "The Orchestral Music of Charles Ives" (Koch). For the piano music there are first-rate performances of the epic *Concord* Sonata by Marc-André Hamelin (New World Records) and Pierre-Laurent Aimard (Warner Classics, also including some songs done by Susan Graham); also look at Donald Berman's two volumes of *The Unknown Ives* (CRI). For the vocal music there is the classic collection *Charles Ives: Songs* by Jan DeGaetani and Gilbert Kalish (Nonesuch). Finally, once again, one can turn to Ives himself in the recent issue of his private recordings, *Ives Plays Ives* (CRI).

—Jan Swafford

Malcolm MacDonald's *Varèse: Astronomer in Sound*, a study of Varèse's music, is the most recent significant monograph on the composer (Kahn & Averill). There are otherwise few books specifically about Varèse in English. J.W. Bernard's *The Music of Edgard Varèse* is another source, but it may be hard to find (Yale University Press). The translation of Fernand Oulette's older biography, published in France just after the composer's death, is out of print (Orion). Varèse's wife Louise published the memoir-biography *Varèse, a looking-glass diary*, but Volume 1 covers the composer's life only through 1928 (Davis-Poynter, out of print); a Volume 2 seems never to have been published at all. The article on Varèse in The New Grove Dictionary of Music and Musicians is by Paul Griffiths, and discussions of the composer's work have appeared frequently in such publications as *Perspectives of New Music*, *Musical Quarterly*, and the like. The composer also figures significantly in several histories of music dealing with the 1920s, including Carol Oja's *Making Music Modern* (Oxford) and Glenn Watkins's *Pyramids at the Louvre* (Harvard Unversity Press). Denise Von Glahn's *The Sounds of Place: Music and the Cultural Landscape* includes discussion of Charles Ives and Edgard Varèse (Northeastern University Press).

Varèse's small musical output has been well served, and there are recordings of all of his extant works. *Amériques* is available in several good performances, including Riccardo

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Chailly's with the Royal Concertgebouw Orchestra, in a three-disc set of the composer's complete works (London/Decca), Pierre Boulez's recent account with the Chicago Symphony Orchestra (Deutsche Grammophon), and Kent Nagano's with the ORTF National Orchestra (Erato). Boulez previously recorded *Amériques* with the New York Philharmonic (Sony Classical). There are also recordings by Zoltán Kocsis with the Hungarian National Philharmonic (Budapest Music Center), and by Juan Pablo Izqueirdo with the Carnegie Mellon Philharmonic Orchestra (Mode).

—Robert Kirzinger

More has been written about George Gershwin than perhaps any other American composer. For two reliable and straightforward accounts of his life, see Edward Jablonski's and Lawrence D. Stewart's *The Gershwin Years* (Doubleday) and Jablonski's more recent *Gershwin: A Biography* (Doubleday). Dozens of more personal accounts of the composer exist as well, most notably, a collection of reminiscences edited by Merle Armitage, entitled *George Gershwin* (Da Capo), and a marvelous coffee-table book edited by Robert Kimball and Alfred Simon, *The Gershwins* (Atheneum), which includes, besides transcribed interviews, scores of photographs and other memorabilia. *The George Gershwin Reader*, edited by Robert Wyatt and John Andrew Johnson, similarly features a wide sampling of reminiscences, reviews, letters, and other materials, including the narrative guide to *An American in Paris* by Deems Taylor (Oxford). The Gershwin article in the 2001 revised Grove is by Richard Crawford (with work-list by Wayne J. Schneider and bibliography by Norbert Carnovale). The entry in the 1980 Grove was by Charles Schwartz.

Among the many memoirs that discuss Gershwin, two by his friend Oscar Levant, *A Smattering of Ignorance* (Doubleday, Doran) and *The Memoirs of an Amnesiac* (G.P. Putnam's), hold a special place. For more academic appraisals of the composer, see *The Music of Gershwin* by Steven E. Gilbert (Yale University) and *The Gershwin Style*, edited by Wayne Schneider (Oxford). And for more about Ira, see Philip Furia's *Ira Gershwin* (Oxford) and Deena Rosenberg's *Fascinating Rhythm: The Collaboration of George and Ira Gershwin* (Dutton), as well as Ira Gershwin's own annotated anthology of his lyrics, *Lyrics on Several Occasions* (Limelight), and his *Complete Lyrics*, edited by Robert Kimball (Da Capo).

An American in Paris has been recorded dozens of times. The premiere recording by Nathaniel Shilkret and the Victor Symphony Orchestra (RCA) took a few small cuts and was further marred by some uneven orchestral playing, but aficionados regard it highly, and rightly so, given its inimitable humor and high spirits. Arturo Toscanini's 1945

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recording with the NBC Symphony Orchestra (also RCA) similarly merits special attention, not only because of the conductor's extraordinary attention to detail, but because it represents one of the Italian maestro's relatively rare excursions into the American repertory.

James Levine recorded *An American in Paris* with the Chicago Symphony Orchestra in 1990 (Deutsche Grammophon, with the *Cuban Overture*, *Catfish Row* Suite from *Porgy and Bess*, and *Rhapsody in Blue* with Levine at the piano). Among other recordings, Bernstein's early performance with the RCA Symphony Orchestra (RCA Camden) stands out for its flair, Dorati's with the Minneapolis Symphony Orchestra (Mercury) for its finesse, and Fiedler's with the Boston Pops Orchestra (RCA) for its sonic beauty. Similar virtues distinguish Levine's Chicago recording, as also Rodzinski's pioneering release with the New York Philharmonic (Columbia) and, among more recent airings, Michael Tilson Thomas's with the San Francisco Symphony (RCA).

Recordings of various arrangements and transcriptions of the work exist as well. As early as 1933, the Aeolian American Corporation released a roll of the work for reproducing piano, a faithful transcription by Frank Milne of Gershwin's two-piano reduction—indeed, the first uncut recording of the piece (released electronically on Biograph and Nonesuch). The duo-piano team of Katia and Marielle Labèque have also recorded the two-piano reduction (EMI), but with a few passages that never made it into the completed orchestral score. Mark Anderson has issued a recording of William Daly's one-piano reduction of the score (Nimbus).

Among other recorded arrangements, those for the Paul Whiteman Orchestra from the 1930s, including a 1934 performance with Charlie Teagarden playing first trumpet (Music & Arts), at least have historical value. Conrad Salinger's reorchestrated and highly doctored version of the score for the classic MGM film of the same name can be heard on the movie soundtrack (Rhino) or on DVD (Warner Home Video).

—Howard Pollack

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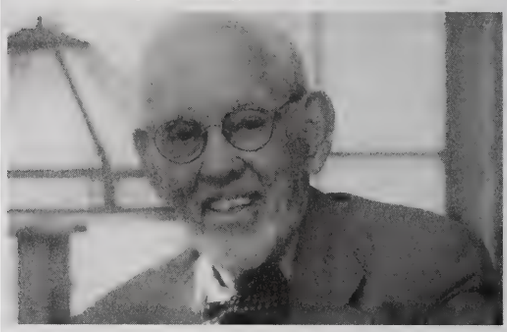
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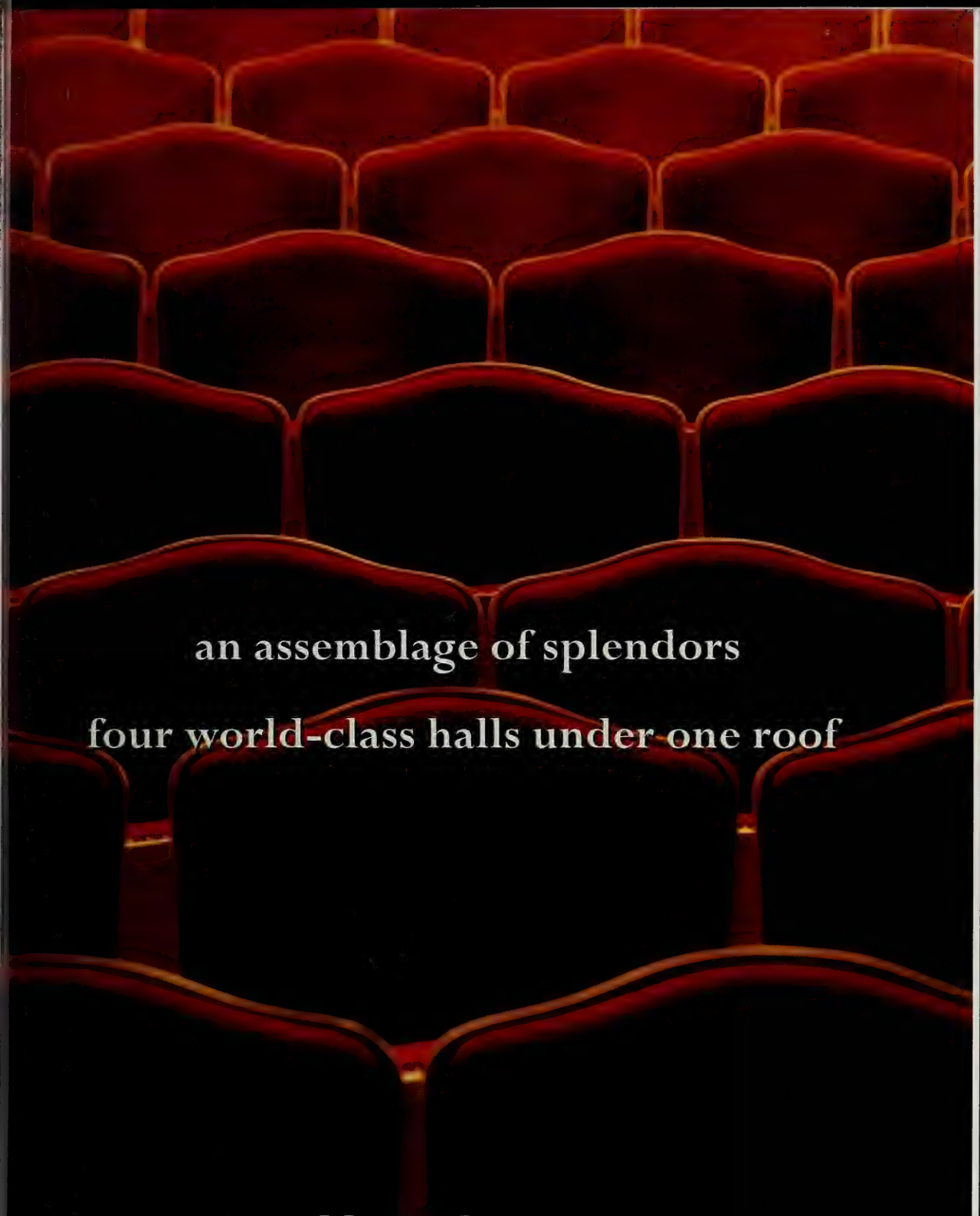
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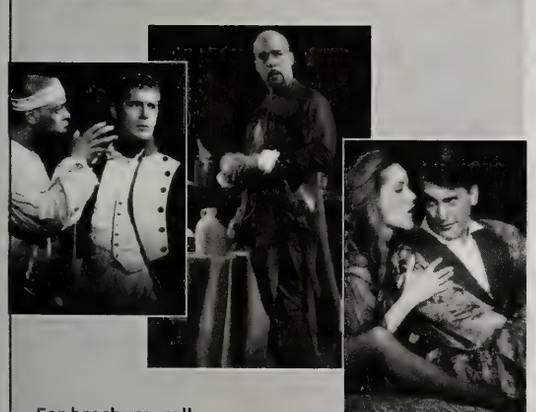
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NEXT PROGRAM...

Wednesday, March 23, at 7:30 p.m.
(Open Rehearsal)
Thursday, March 24, at 8
Friday, March 25, at 1:30
Saturday, March 26, at 8

Pre-Concert Talks by BSO Publications Associate Robert Kirzinger (March 24, 25) and BSO Director of Program Publications Marc Mandel (March 26)

JAMES LEVINE conducting

HARBISON — *Darkbloom: Overture for an imagined opera* (2005)
(world premiere; BSO commission)

STRAVINSKY — *Movements* for piano and orchestra

♪ = 110; Meno mosso, ♪ = 72
(Interlude) ♩ = 52
♩ = 52
(Interlude) ♩ = 72
♪ = 72
(Interlude) ♪ = 80
♪ = 80
(Interlude) ♩ = 52
♪ = 104

PETER SERKIN

WUORINEN — Fourth Piano Concerto (2003)
(world premiere; BSO commission)

Part I –
Part II –
Part III

Mr. SERKIN

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

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COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals, including the remaining non-orchestral concert in the James Levine Series on Wednesday, April 27. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Wednesday, March 23, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—March 24, 8-10:15
Friday 'A'—March 25, 1:30-3:45
Saturday 'B'—March 26, 8-10:15

JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON	*Darkbloom: Overture for an imagined opera* (world premiere; BSO commission)
STRAVINSKY	*Movements* for piano and orchestra
WUORINEN	Fourth Piano Concerto (world premiere; BSO commission)
BRAHMS	Symphony No. 2

Friday Evening—April 1, 8-10:05
Saturday 'A'—April 2, 8-10:05

LUDOVIC MORLOT, conductor
STEPHEN HOUGH, piano

MESSIAEN	*Les Offrandes oubliées*
SAINT-SAËNS	Piano Concerto No. 5, *Egyptian*
FRANCK	Symphony in D minor

Wednesday, April 13, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—April 14, 8-10:15
Friday 'A'—April 15, 1:30-3:45
Saturday 'A'—April 16, 8-10:15
Tuesday 'C'—April 19, 8-10:15

KURT MASUR, conductor
VADIM REPIN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BRUCKNER	Symphony No. 4, *Romantic*

Thursday 'A'—April 21, 8-9:45
Friday Evening—April 22, 8-9:45
Tuesday 'B'—April 26, 8-9:45

CHRISTOPH VON DOHNÁNYI, conductor
ALBAN GERHARDT, cello

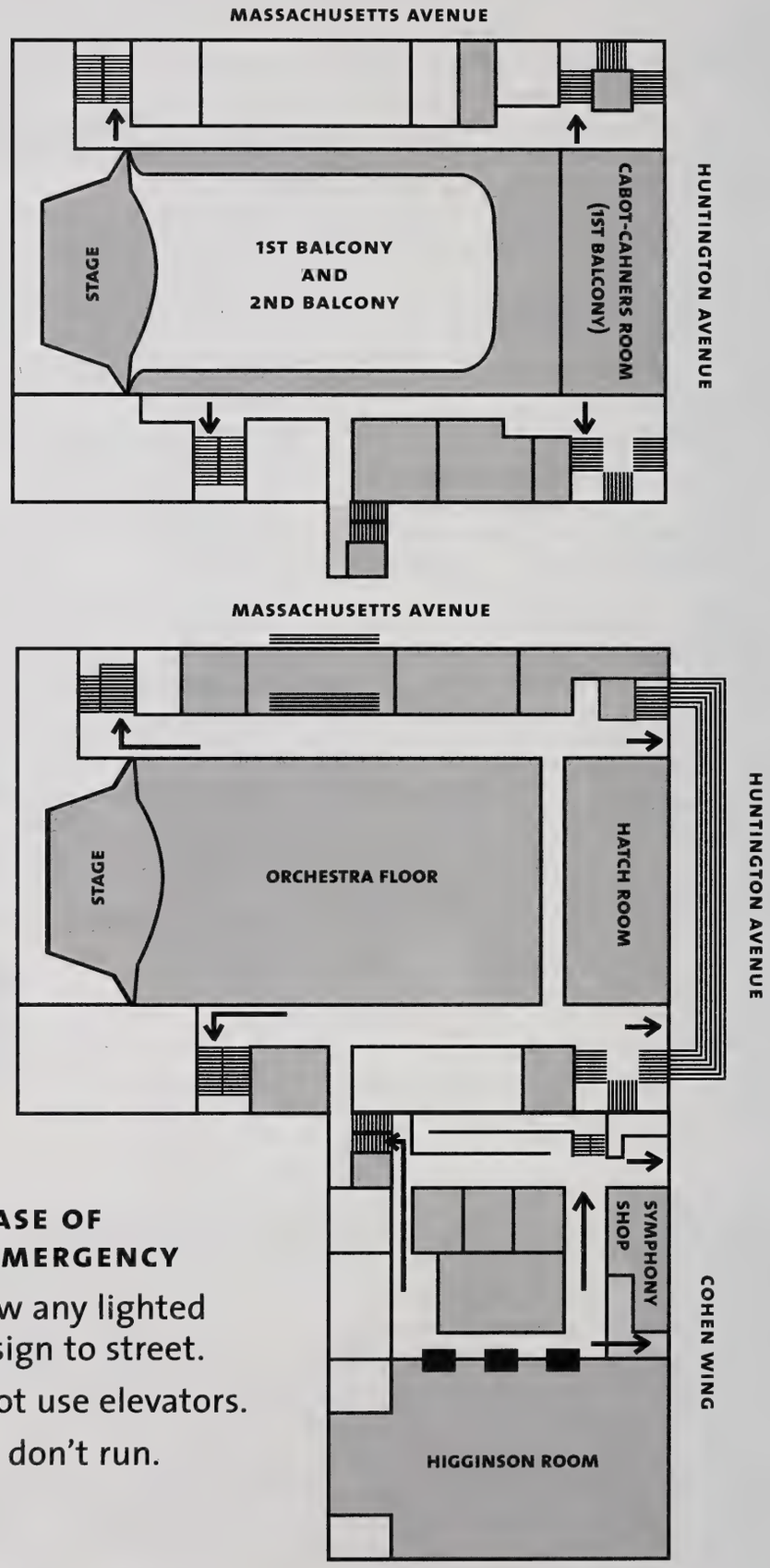
LUTOSŁAWSKI	Concerto for Orchestra
SCHUMANN	Cello Concerto
RAVEL	*La Valse*

Programs and artists subject to change.

MCC
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Two newly commissioned works from prominent Americans feature in James Levine's final BSO program of 2004-05 next week, further instances of the BSO's and James Levine's commitment to American music. John Harbison has longstanding ties to the BSO, resulting in three prior BSO commissions—his Symphony No. 1, a BSO centennial commission premiered in 1984; his Cello Concerto, commissioned jointly with the Chicago Symphony, premiered here in 1994, and his Requiem, premiered here in 2003. Charles Wuorinen, a formidable pianist whose impact as a composer and performer was first felt in the 1960s, has written a new Piano Concerto for the BSO and frequent guest soloist Peter Serkin, himself a champion of new music. Serkin is also soloist in a later Stravinsky work, the austerely sparkling *Movements*. Completing the program is Brahms's sunniest, most pastoral symphony, his No. 2, written in 1877.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

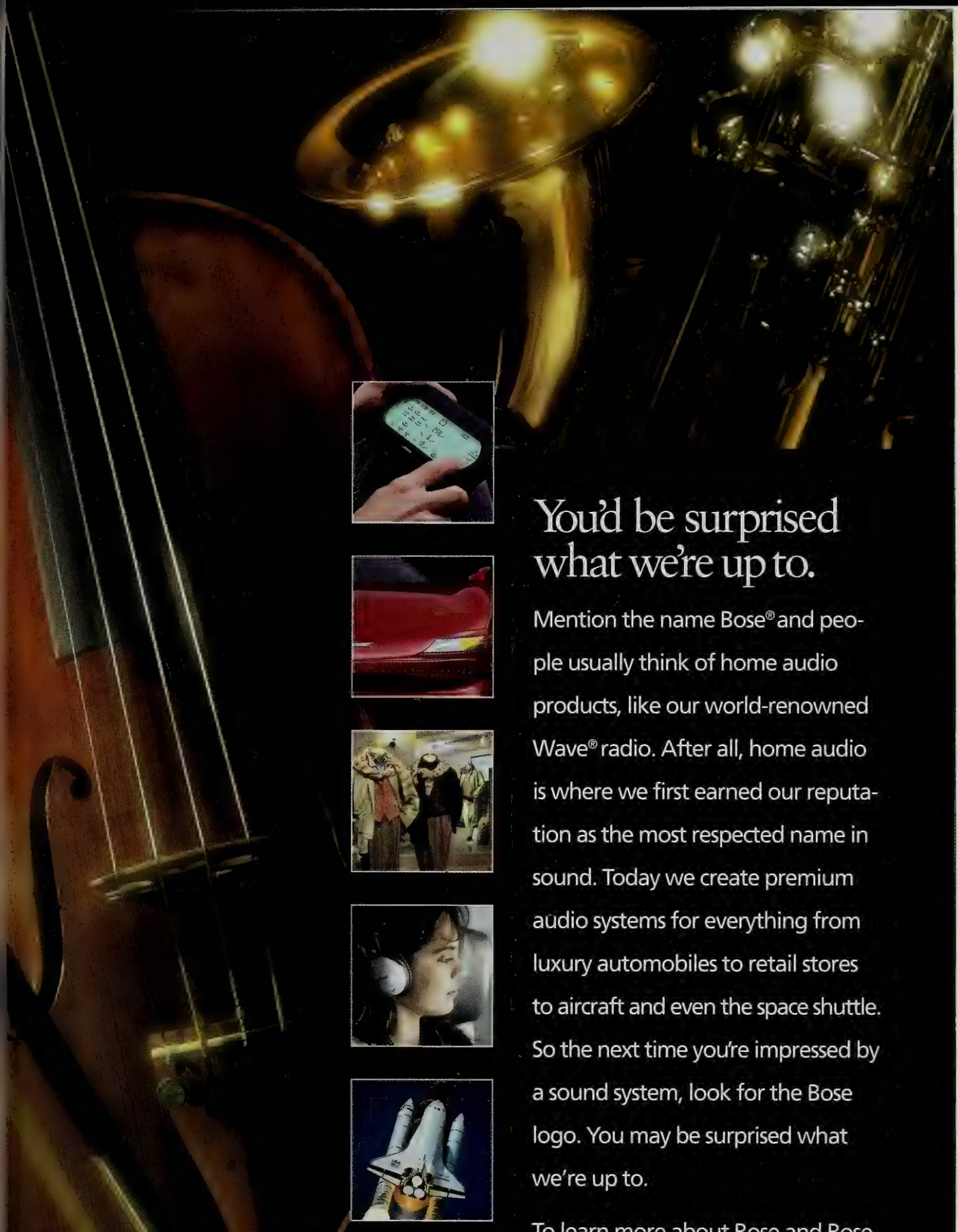
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Rich Warren, *Chicago Tribune*, 6/1/90.

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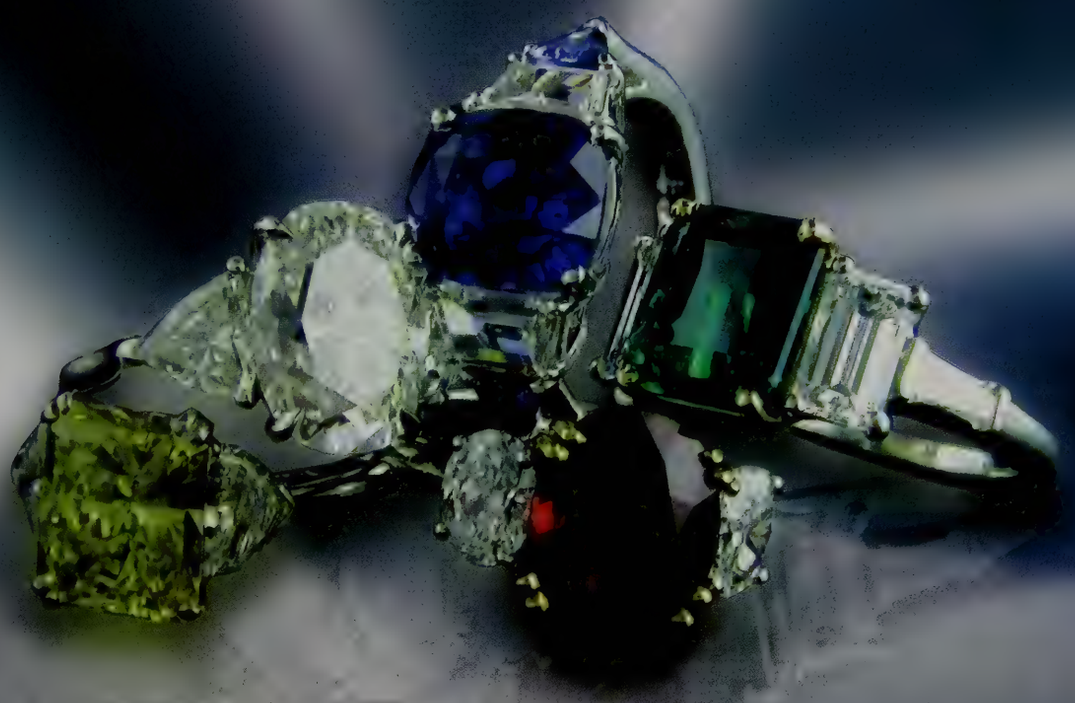
ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

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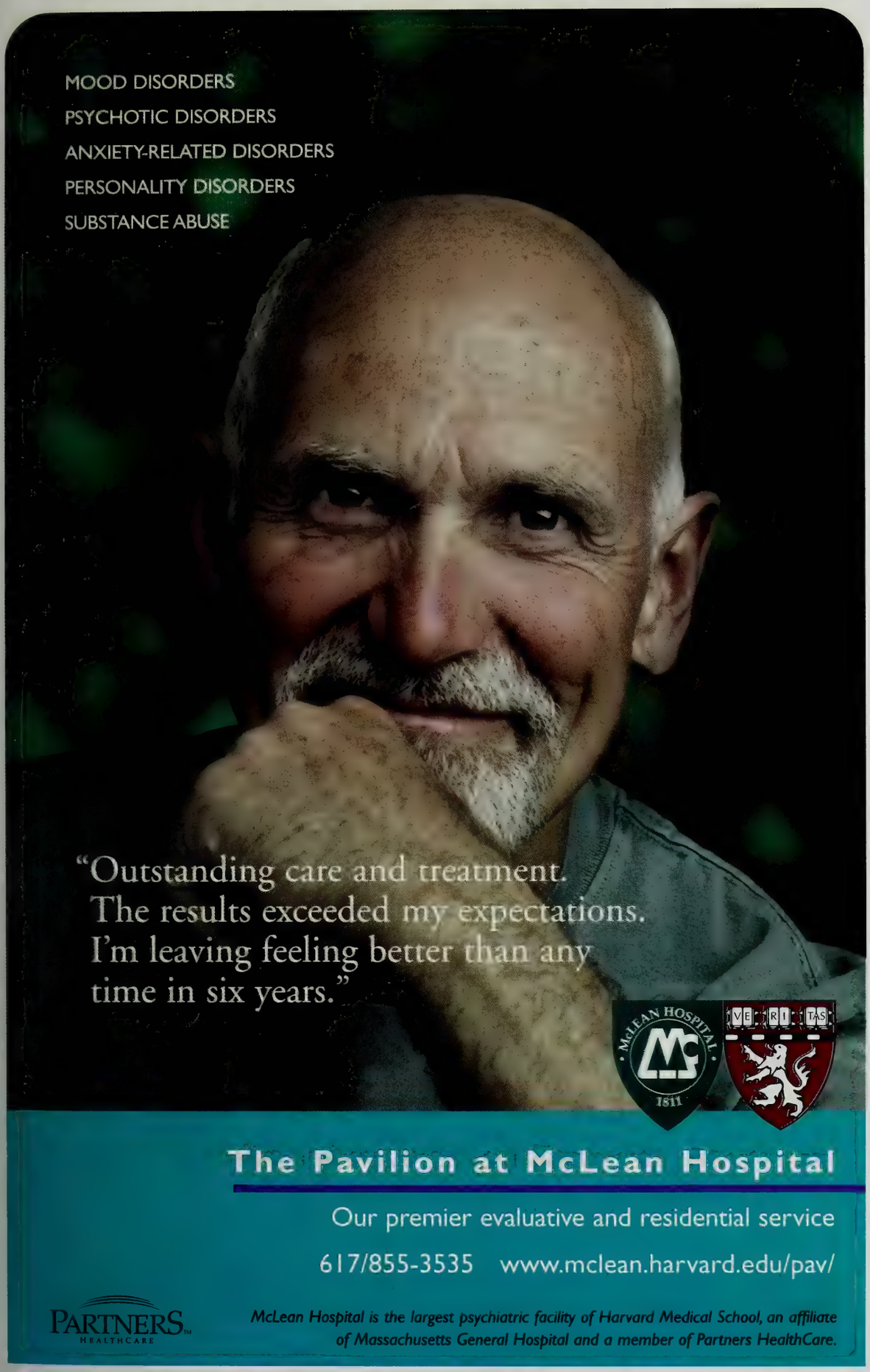
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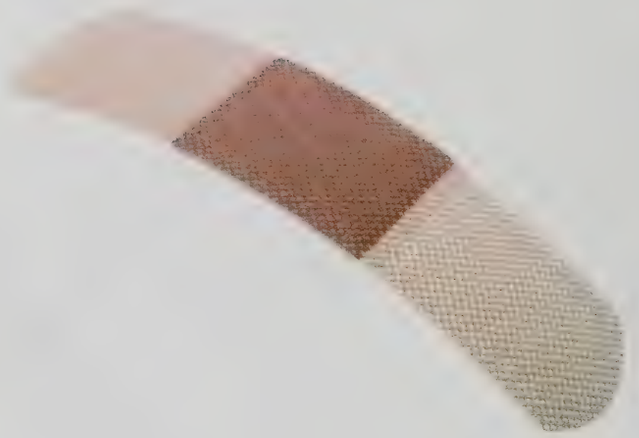
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This week's Pre-Concert Talks are given by
BSO Publications Associate Robert Kirzinger (March 24, 25) and
BSO Director of Program Publications Marc Mandel (March 26).

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BSO

Announcing James Levine's Second Season as BSO Music Director

In the 2005-2006 season—the 125th season of the Boston Symphony Orchestra, and James Levine's second season as BSO Music Director—Maestro Levine will lead the Boston Symphony Orchestra in eleven programs offering masterworks that are part of BSO history, as well as programs juxtaposing masterpieces by two seminal figures in music, Ludwig van Beethoven and Arnold Schoenberg.

More than any other American orchestra, the BSO has maintained a great tradition performing the French repertoire, to be reflected in Mr. Levine's season-opening all-French program (concluding with Saint-Saëns's *Organ* Symphony) as well as his performances of Debussy's *La Mer* and Berlioz's *Symphonie fantastique*. Recognizing the BSO's proud tradition of commissioning and performing new music, a single program (in December) brings together four works given their world premieres by the BSO—Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission); Dutilleux's Symphony No. 2, *Le Double* (a BSO 75th-anniversary commission), Elliott Carter's *Boston Concerto* (a BSO commission premiered here in 2003), and Bartók's Concerto for Orchestra (commissioned by Serge Koussevitzky and introduced in 1944). Mr. Levine will also lead the BSO in the premieres of three newly commissioned works—Carter's *Three Illusions for Orchestra*; a new work by Leon Kirchner; and the east coast premiere of Peter Lieberson's *Neruda Songs* with Lorraine Hunt Lieberson as soloist. Also figuring in Mr. Levine's programming are such important, varied masterworks as Mozart's Symphony No. 35, *Haffner*, Schumann's Symphony No. 4, Strauss's *Till Eulenspiegel's Merry Pranks*, Mahler's Symphony No. 4, Ives's *Three Places in New England*, and Gershwin's Piano Concerto in F.

Highlights of the first six programs in the Levine/BSO Beethoven/Schoenberg project (to be continued in 2006-07) include Beethoven's Ninth Symphony and *Missa Solemnis*, Schoenberg's lushly romantic *Gurrelieder* and *Pelleas und Melisande*, an all-Beethoven program featuring the Beethoven Triple Concerto for piano, violin, and cello (with Jonathan Biss, Miriam Fried, and Ralph Kirshbaum) framed by the symphonies 2 and 7, and a special Boston Symphony Chamber Players program, with guest vocalists Anja Silja and Matthew Polenzani, in which Mr. Levine will appear as both pianist and conductor. Also among the guest artists joining Mr. Levine and the BSO in 2005-2006 are vocalists Ben Heppner, Karita Mattila, René Pape, Dorothea Röschmann, Dawn Upshaw, and Deborah Voigt; organist Simon Preston, and pianist Jean-Yves Thibaudet.

Conductor Emeritus Bernard Haitink and former BSO principal guest conductor Sir Colin Davis return to the Symphony Hall podium next season, as do guest conductors Paavo Burglund, Rafael Frühbeck de Burgos, Christoph von Dohnányi, Kurt Masur, David Robertson, Robert Spano, and Yuri Temirkanov. Austrian conductor Manfred Honeck makes his BSO debut, and BSO Assistant Conductor Jens Georg Bachmann makes his subscription series debut. Additional guest soloists include pianists Piotr Anderszewski, Richard Goode, and Andreas Haefliger; violinists Joshua Bell, Julia Fischer, Gidon Kremer, Gil Shaham, and Frank Peter Zimmermann; cellist Yo-Yo Ma, who plays the world premiere of a new work for cello and orchestra commissioned from Osvaldo Golijov; and percussionist Christopher Lamb.

Brochures with complete program and ticket information for the BSO's 2005-2006 subscription season will be available in April. PLEASE NOTE THAT SUBSCRIBERS WILL RECEIVE THEIR RENEWAL INFORMATION IN EARLY APRIL. Others may request a brochure by calling (617) 266-1492, ext. 119; by visiting www.bso.org, or by writing to BSO 2005-2006 Brochure, Symphony Hall, Boston, MA 02115.

From the Library of James Levine

In conjunction with his programs here this season, a selection of materials from the personal library of BSO Music Director James Levine is being displayed on a rotating basis in the Massachusetts Avenue corridor of Symphony Hall, together with relevant memorabilia from the BSO Archives. Mr. Levine's programs this month have included Mozart's D minor piano concerto, K.466, Schubert's Symphony No. 4, *Tragic*, and Wagner's *The Flying Dutchman.* On loan from Mr. Levine for this month's displays are facsimile editions of the autograph manuscripts of Mozart's C minor piano concerto, K.491, Schubert's *Unfinished* Symphony, Wagner's *Siegfried Idyll*, and the preludes to Acts I and III of Wagner's *Lohengrin.*

Catherine and Paul Buttenwieser

Katie and Paul Buttenwieser are lifelong music-lovers. Paul has been a Trustee of the BSO for four years, bringing full circle an interest in music that started when he studied piano, violin, clarinet, and conducting as a child and teenager. The Buttenwiesers have been thrilled to support BSO commissions of new works, including John Harbison's *Requiem* and Osvaldo Golijov's *Ainadamar.* This season they are honored to support the BSO commission of Charles Wuorinen's Fourth Piano Concerto, being given its world premiere in these concerts by Peter Serkin under the baton of Maestro James Levine.

The Buttenwiesers support many arts organizations in Boston. Paul serves as President of the Institute of Contemporary Art and as a Trustee of the Museum of Fine Arts, among others. The Buttenwiesers are also deeply involved with the community and social justice. Katie, a Boston University-trained social worker, spent most of her career in the area of early child development before moving into hospice and bereavement work. Paul is a psychiatrist and psychoanalyst specializing in children and adolescents.

The Boston Symphony Orchestra is deeply

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

grateful to Katie and Paul Buttenwieser for their generous support in commissioning Charles Wuorinen's Fourth Piano Concerto.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger (March 24, 25) and BSO Director of Program Publications Marc Mandel (March 26) discuss Brahms, Stravinsky, and the new BSO-commissioned works by John Harbison and Charles Wuorinen. In the weeks ahead, Elizabeth Seitz discusses music of Messiaen, Saint-Saëns, and Franck (April 1-2), the California-based conductor/scholar Charles Barber discusses Shostakovich and Bruckner (April 13-19), and Hugh Macdonald of Washington University in St. Louis discusses Lutosławski, Schumann, and Ravel (April 21-26).

The Beranek Room

Located off the left side of Symphony Hall's first balcony, the Beranek Room is an elegant private donor lounge for members of the Higginson Society of the Boston Symphony Annual Fund and members of the BSO Business and Professional Friends. The room is open to members for complimentary refreshments two hours prior to subscription series concerts, and also during intermission. For the Friday-afternoon concerts, sandwiches may be purchased until concert time. For Higginson Society membership information, please contact Kate Krupanski at (617) 638-9253. For BSO Business and Professional Friends membership information, please contact Jo Frances Kaplan at (617) 638-9264.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend more time with your

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

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BSO Members on Compact Disc

A new CD from GM Recordings features BSO principal bass player Edwin Barker with the Pro Arte Chamber Orchestra led by Gunther Schuller in concertos for double bass by Theodore Antoniou, Johann Baptist Vanhal, and Mr. Schuller, plus, as an encore, Tom Johnson's *Failing: A Very Difficult Piece for String Bass*. A wide variety of compact discs featuring members of the Boston Symphony Orchestra is available in the Symphony Shop, also including such recent catalogue entries as BSO violist Michael Zaretsky in the six cello suites of J.S. Bach played on viola (on the Artona label) and BSO principal trombone Ronald Barron's two latest discs, "The Return of the Alto Trombone" and "An Evening from the 18th Century" (both in the Boston Brass Series).

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

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A Brief History of the Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Prepared to Act

Every year we receive hundreds of inquiries from families looking for educational alternatives. Some want academic challenge, others a diverse community, and still others a caring and sophisticated faculty. But each year we also meet many parents seeking a way to protect their daughters from what they see as a harshness in the world toward girls.

There are ways in which girls' schools do protect and shelter girls. We work hard to protect the natural inquisitiveness that many girls begin to lose in the teenage years. We create an environment that protects girls' self-esteem. We offer messages about beauty, worth, and success that, unlike much of what the culture says to girls, protect their wholeness and integrity. Apart from the din of daily life, we also take time to listen to girls' hopes and ideas. And we fiercely protect their goals, admire their courage, and encourage their belief in their ability to change the world.

But constant sheltering is not good for girls. Girls also need the hurly-burly of the real world.

Sometimes the hurly-burly is, in fact, harsh, and girls have a tough time with it. Girls want to be part of important debates and they notice when they are not. They see that opportunities are not always equal for men and women. They are sure they can do anything, but they also know that it will be harder for them to do some things than it will be for their brothers. Girls know this age will be filled with challenges, but they dream big nonetheless.

A good school helps girls hold onto their dreams by ensuring the development of their powerful minds. A second language; mathematical muscle; thoughtful writing; a scientific as well as an artistic imagination; a sense of history, literature, and the richness of human thought—these are vital to a girl's future. Such an academic curriculum taught with passion and devotion creates a mind that can sustain itself, solve problems, and grow. No girl should be denied this.

But we also know that it is not just the academic learning. If we are truly committed to girls, we must get them out of the classroom and into the work world. They have to know, and begin to explore, the realities of the life ahead.

We might ask, for example, that teenage girls run small businesses. A business shows girls the economics and complexities of work. It helps them understand responsibility, cooperation, and goals.

We can design programs to involve girls in community service. The idealism of young girls is potent stuff. Let them put their energy and compassion to work. Let them see the value and thrill of helping their neighbors. Let them test their values in the real world.

We can lead girls to a deep connection with our shared culture. Give them a chance to work in non-profit historical and arts organizations. Let them become experts and share their knowledge. Let them understand the tremendous contribution of women to the history of these organizations.

Finally, let's allow girls to work with mentors one afternoon each week. Allow girls to explore career ideas and discover that what a real lawyer does isn't what they see in *Legally Blonde.*

Just as girls need to analyze chemical compounds, read poetry in Spanish, and understand evolution, girls need to experience the practicalities inherent in becoming responsible adults. It is this full and broad exposure to the world that leads girls to independence.

The education that begins by seeking a safe harbor ends with girls who are powerful participants. School and parents lead them toward that moment when, prepared and fortified, they begin to be makers of the world. The shelter of a purposeful education transforms a girl with potential into a young woman prepared to act.

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



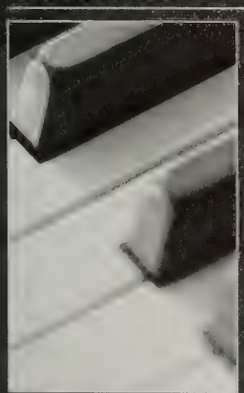
Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004.

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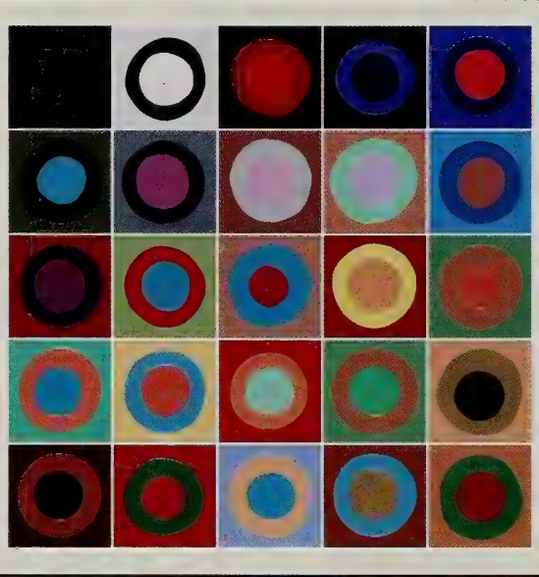
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THROUGH MARCH 13

Woman's evening dress, United States, about 1858. Silk plain weave (taffeta), machine net (tulle) and silk bobbin lace, trimmed with silk ribbon, embroidered silk net, and silk flowers. Gift of Roald T. Lyman, 1951.





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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brings the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

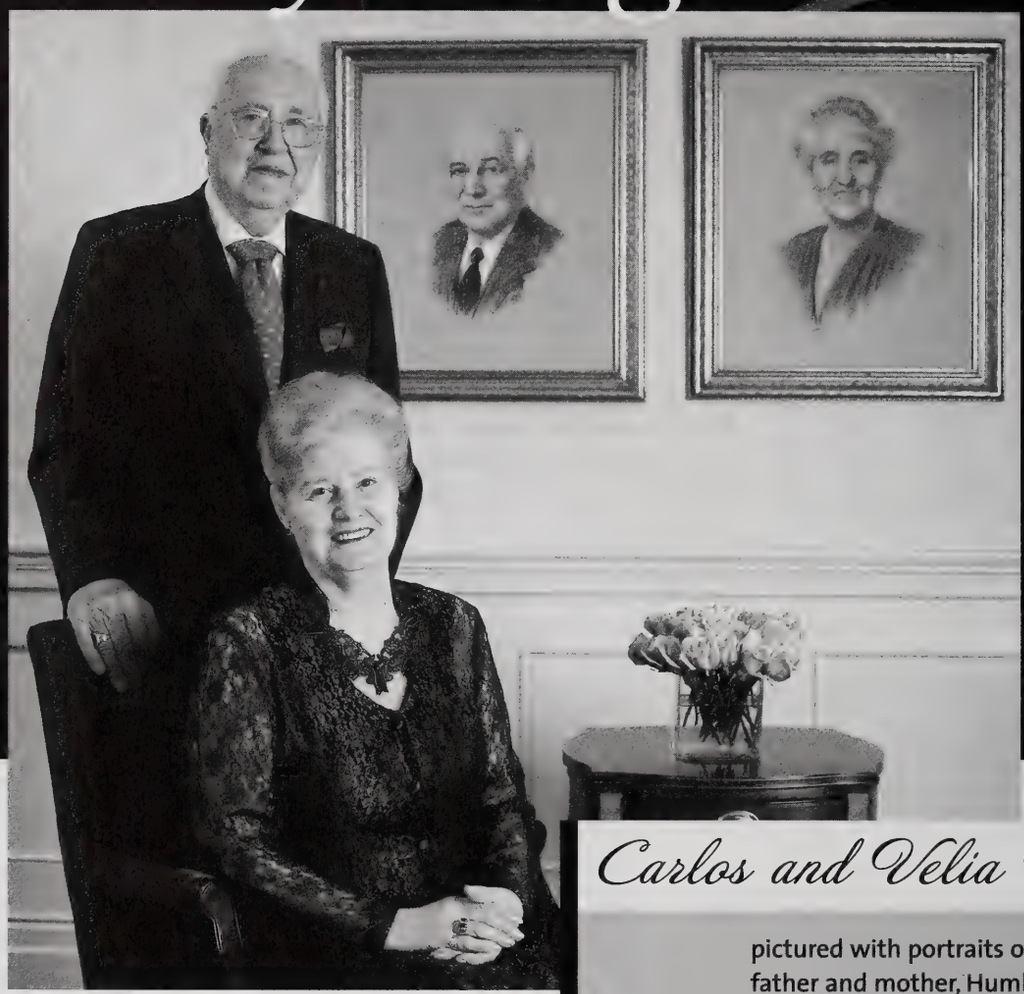
Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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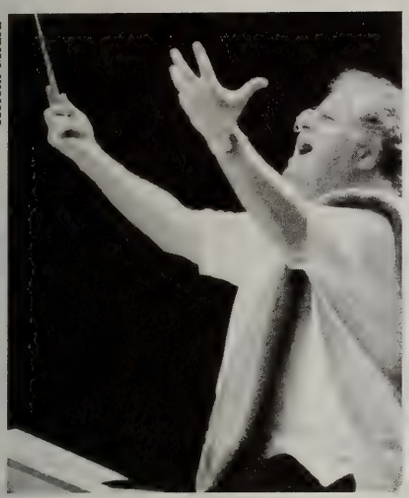
Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.



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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



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Music Director
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Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
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*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
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John Salkowski
Erich and Edith Heymans chair

*James Orleans

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* *Participating in a system of rotated seating*
‡ *On sabbatical leave*
° *On leave*
§ *Substitute player*

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
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*Benjamin Levy

Flutes
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Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba
Mike Roylance
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal

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HARBISON — *Darkbloom: Overture for an imagined opera* (2005)
(world premiere; commissioned by the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of the New Works Fund established by the Massachusetts Cultural Council, a state agency)

STRAVINSKY — *Movements* for piano and orchestra

♪ = 110; Meno mosso, ♪ = 72
(Interlude) ♩ = 52
♩ = 52
(Interlude) ♩ = 72
♪ = 72
(Interlude) ♪ = 80
♪ = 80
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♪ = 104

PETER SERKIN

WUORINEN — Fourth Piano Concerto (2003)
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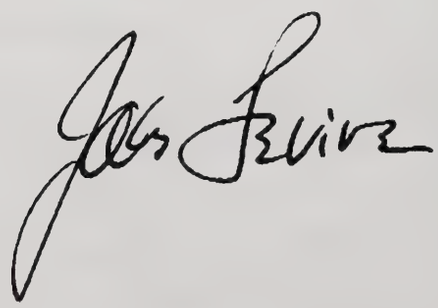
Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

From the Music Director

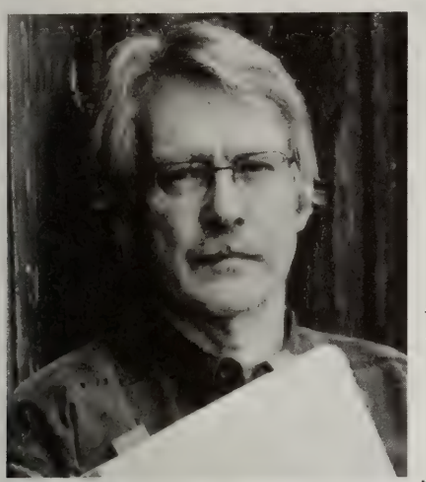
If I weren't on stage with the orchestra for this concert I'd be in the audience, having run, not walked, to get a ticket. In addition to the Second Symphony of Brahms—who always continues to mean so much to me—I'm very pleased to have on the first part of this program two brand-new works commissioned by the BSO for my first season as music director from composers I've admired enormously for years, along with a virtually unknown piece by one of the great masters of the twentieth century. And I never tire of Brahms. After conducting a complete cycle of the four symphonies (as I'll be doing at Tanglewood in July) I always feel as if I could just turn right around and do it again.

We hope to have another, larger new work from John Harbison coming to us down the road; meanwhile he's given us an extraordinary short work—an overture to an imagined opera, a concert-opener he was able to complete in time for the present BSO season. Charles Wuorinen, already in the process of writing a concerto for Peter Serkin, took the opportunity to fulfill his BSO commission for this season by completing that project. It means a lot to me to have a major piano concerto by him among the new works being premiered this year, and this has also provided the opportunity to program Stravinsky's *Movements* for piano and orchestra between the two new pieces on this concert. This brief work (less than ten minutes) is one of Stravinsky's late, more astringent pieces; it's played so rarely that one virtually never gets a chance to hear it. One thing that remains constantly surprising about *Movements* is how it always continues to sound new, even when programmed alongside two pieces that really *are* new. At the same time, the new works by Harbison (an opera overture, from an opera that never came to fruition) and Wuorinen (a piano concerto) are also themselves unlike each other in terms of technique, motivation, and content.

My first full season as music director of the BSO has been an especially exciting time for me in every way. It's been particularly gratifying not only with regard to the continually increasing level of interaction between the orchestra and myself as we work to bring you the most stimulating and memorable musical experiences, but also for the extraordinary degree of concentration, interest, and receptiveness we sense from the audience. That level of response makes Boston so very different from any other American city I can think of.



John Harbison
Darkbloom: Overture for an Imagined Opera (2005)



John Harbison was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts, and Token Creek, Wisconsin. Darkbloom: Overture for an imagined opera *was composed on commission from the Boston Symphony Orchestra. Using materials left over from an opera project abandoned some years before (see below), Harbison finished most of the work on* Darkbloom *in October 2004; the final version was completed and engraved, following some revision, in January 2005. These are the world premiere performances. James Levine and the BSO will give the New York premiere at Carnegie Hall this coming Monday, and are scheduled to play it again at Tanglewood this July. The score calls for three flutes (third doubling piccolo), two oboes, English horn, three clarinets in B-flat (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, two trumpets, two trombones, tuba, timpani, percussion (three players: I: marimba, flexatone, wind chimes, temple blocks; II: xylophone, glockenspiel, suspended cymbal; III: bass drum, tom-toms, bongos, tambourine), piano, harp, and strings. Performance time is approximately 7 minutes.*

Since his college days as an audience member while a student at Harvard University, John Harbison has become one of the most prominent composers affiliated with the BSO in its history. His professional ties to the Boston Symphony date back to March 1977, when the orchestra, conducted by Joseph Silverstein, gave the world premiere performance of his *Diōtima*, a Koussevitzky Foundation commission. His Symphony No. 1 was one of several works commissioned by the orchestra to celebrate its centennial in 1981. That piece was premiered by the BSO under Seiji Ozawa in March 1984 and subsequently recorded by Ozawa and the orchestra. The BSO was also co-commissioner, with the Chicago Symphony Orchestra, of his Cello Concerto, written for Yo-Yo Ma, and gave the world premiere here on April 7, 1994, with Ma as soloist, again with Ozawa conducting. His Requiem, a major work for vocal soloists, chorus, and orchestra commissioned by the BSO to commemorate the centennial of Symphony Hall, was premiered by the orchestra under Bernard Haitink's direction in March 2003, and was repeated the following week in New York's Carnegie Hall. Numerous other of his orchestral and chamber works have been presented here and at Tanglewood, where he has been a faculty member and composer-in-residence on several occasions. He was director of the 1992 Festival of Contemporary Music at Tanglewood, a position he takes up again this coming summer.

Harbison has one of the highest-profile careers in classical music these days. The recent success of his opera *The Great Gatsby* at the Metropolitan Opera and at Lyric Opera of Chicago brought further broad international attention to a composer who had already won significant acclaim, particularly in the United States. Among other honors, Harbison won the Pulitzer Prize for his *The Flight Into Egypt* (1986) and received a MacArthur Fellowship in 1989. Harbison has been composer-in-residence with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic as well as at various festivals including Tanglewood, Marlboro, and Aspen. He and his wife, violinist Rose Mary Harbison, established the annual Token Creek (Wisconsin) Chamber Music Festival in 1989.

Recent premieres include *Abraham*, a motet commissioned for the January 2004 Papal Concert of Reconciliation at the Vatican; his Symphony No. 4, written for the Seattle Symphony and premiered under Gerard Schwarz's direction in June 2004, and *Songs*

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America Loves to Sing for the Atlanta Chamber Players and Da Capo Chamber Players, premiered by the former group last October in Atlanta. Current projects include *But Mary stood*, a work on biblical texts about Mary Magdalene for the Cantata Singers, to be premiered in October 2005; an orchestral song cycle on texts of Czeslaw Milosz for Dawn Upshaw and the New York Philharmonic, scheduled for February 2006; orchestrations of parts of *Songs America Loves to Sing* for the Albany Symphony's coming season, and a concerto for double bass and orchestra for a future season (probably 2006-07).

Lincoln Russell



Seiji Ozawa and John Harbison following the premiere of Harbison's Symphony No. 1 at Symphony Hall in March 1984

Literature has been an abiding influence on Harbison's music throughout his life. In addition to sacred works he has set poetry of William Carlos Williams in his *Words from Paterson*, the Italian poet Eugenio de Montale in *Mottetti di Montale*, and other texts from the Bible to Goethe to Emily Dickinson. His orchestral piece *Diōtima*, although purely instrumental, takes its title from the poetry of Friedrich Hölderlin. The sources for his operas have the highest pedigrees: *Full Moon in March* is based on Yeats, *A Winter's Tale* on Shakespeare's play, and *The Great Gatsby*, of course, on what many consider to be the Great American Novel. Harbison's new work, as the composer (almost) explains below, uses materials from preliminary work for an aborted opera to have been based on what might be called an Anti-Great-American Novel, by an author whose name is an anagram of the name of the minor character referenced in Harbison's title. The cryptic nature of the composer's comments would perhaps not be out of place within the oeuvre of the author in question; nor is it my intention to throw off the veil.

Harbison started work on the operatic project whose end is *Darkbloom* in 1999; upon running up against the difficulties of realizing the project, he was left with significant amounts of material. The present piece is closure for that project. Harbison began com-

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posing the overture after receiving a commission from the Boston Symphony Orchestra in spring 2002 for a work to be performed during James Levine's inaugural season as music director of the orchestra. Harbison drew material from specific episodes of the unfinished opera to form a continuous suite of musical evocations of character, plot, and mood. He completed most of the work on the score of *Darkbloom* in October 2004; reconsidering certain key elements led him to revise portions of it in the following months, and the final version of the score was completed and engraved in January 2005.

The form of this brief piece is described succinctly and aptly in just a few lines by the composer in the program note he has provided, which is printed below.

—Robert Kirzinger

Darkbloom: Overture for an imagined opera is what persists of an opera project I chose not to continue. Since material made for specific characters and situations has never been, for me, transferable, I am very fortunate to be able to collect up strands of the music in this overture, commissioned by the Boston Symphony for James Levine's first season as music director.

Vivian Darkbloom is just a secondary character in a famous and infamous American novel. I borrowed *Darkbloom* as a title because it effectively conjures up the mood of this overture. It serves as an emblem or anagram for the complex tragic-comic spirit of the story and its author.

The overture begins with a theme, actually a weave of themes, associated with the male protagonist. Soon a long melody with simple accompaniment, allied with the young female lead, spins out until interrupted by a brief obsessive dramatic interlude, which concludes by alluding to the music of the opening.

Then comes a short balletic scene, in which two young women play tennis, interrupted by laughter, and eventually invaded by the observing, controlling presence of the man. The opening music is then, for the only time, elaborated, until replaced by the long melody, attenuated, interrupted by the obsessive outburst again, eventually dissolving into a frail epiphany.

I have no regrets about relinquishing the project. I no longer have interest in composing unproduceable operas. Nor do I have any difficulty in understanding why certain material, even in the realm of opera (which has harbored fratricide, patricide, incest, and rape), is untenable on our stages regardless of its artistic merit.

Though I regard my earlier engagement with this project as misguided, nevertheless I am as reluctant as any artist to part with good material, and I am grateful for the Boston Symphony's invitation to write a short piece for its 2004-2005 season.

—John Harbison
(November 2004)



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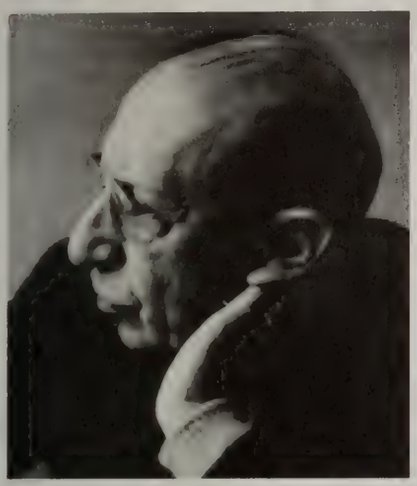
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Igor Stravinsky
Movements for piano and orchestra



Igor Stravinsky was born at Oranienbaum, Russia, on June 18, 1882, and died in New York City on April 6, 1971. He began composing Movements *in 1958, completing it on July 30, 1959. He dedicated it to Margrit Weber, who was soloist at the first performance on January 10, 1960, with the composer conducting, as part of a Stravinsky Festival at New York's Town Hall. The only previous Boston Symphony performances featured pianist Michel Béroff in April 1976 under the direction of Seiji Ozawa and Joseph Silverstein, and Peter Serkin in December 1995 with Ozawa conducting. In addition to the solo piano, the score calls for two flutes (second doubling piccolo), oboe, English horn, clarinet, bass clarinet, bassoon, two trumpets, three trombones, harp, celesta, and strings, of which Stravinsky specifies six each of first and second violins, four violas, five cellos, and two double basses. The piece lasts about 8 minutes.*

Until the early 1950s, Stravinsky was generally regarded as the most important "holdout" against Schoenberg's twelve-tone system, which had begun to attract ever wider attention in Europe and America following World War II. At that time, Stravinsky was putting the cap on his neoclassical orientation with the largest of all his neoclassical works, his opera *The Rake's Progress*, completed in 1951. This was a definite ending point: Whether because he felt he could say no more in the musical language derived from the two centuries past, or because of critical reaction to the opera implying that he was completely written out, Stravinsky never again wrote in an historicizing style. Instead, partly through the influence of his amanuensis Robert Craft, who was an enthusiastic admirer of the works of Schoenberg, Berg, and Webern, he began a close study of their work and of the possibilities of serial technique.

His next several works, while not built on a complete twelve-tone row, emphasized the kind of contrapuntal treatment normally given to the tone row in the work of Schoenberg—especially retrograde and retrograde-inversion (i.e., playing a figure backwards, or backwards and upside down), which are relatively rare in tonal counterpoint. This efflorescence of contrapuntal writing, though by no means entirely new in Stravinsky's

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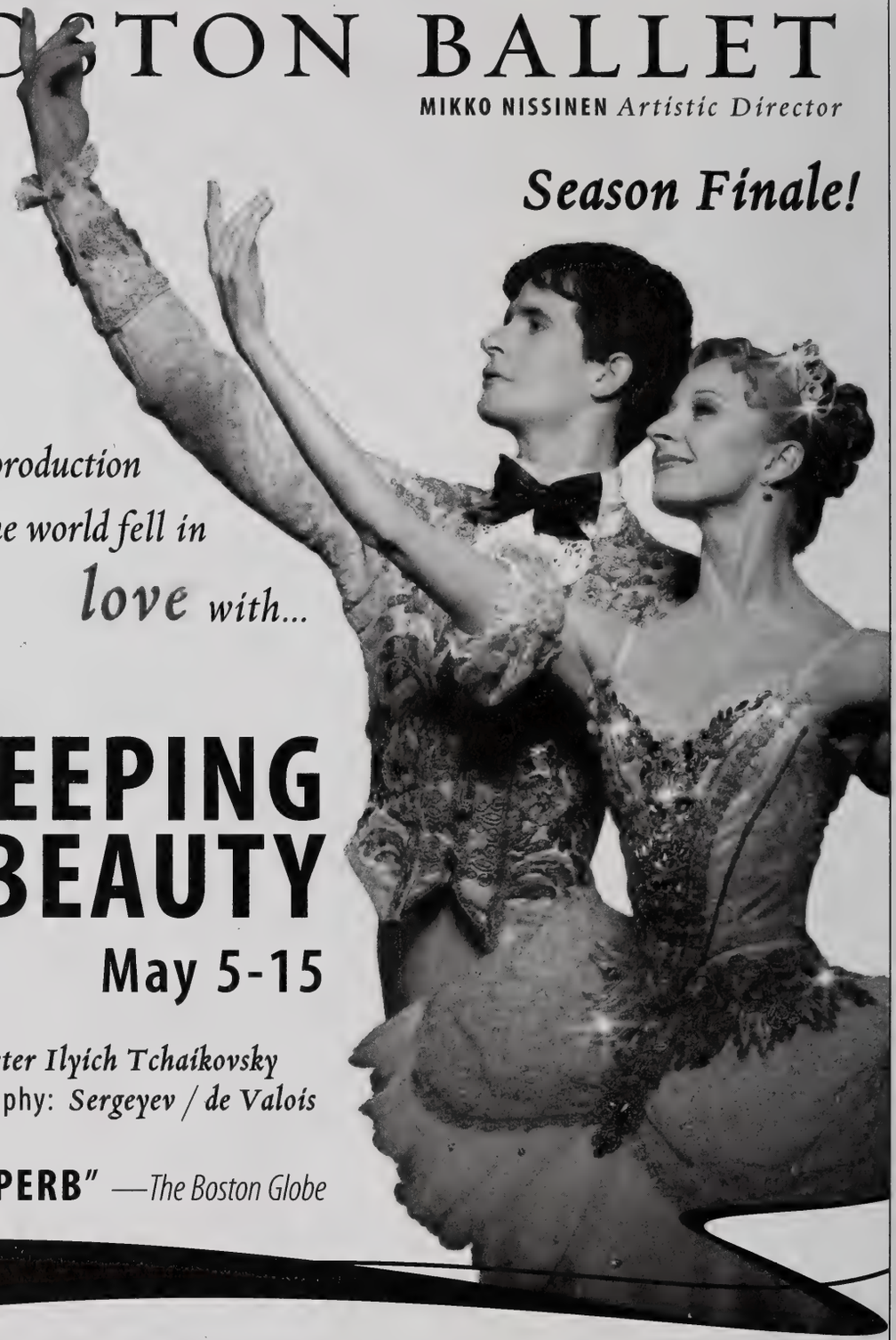
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work, marked the opening of extended musical horizons, developing ultimately to a kind of serialism that grew quite naturally out of Stravinsky's intense manipulation of thematic segments. Simultaneously, Stravinsky was coming to grips with the outspoken avant-garde (such as Stockhausen and Boulez) who had already proclaimed that Schoenberg's work was dead—just at a time when Stravinsky had come to accept it. It may have been difficult for the septuagenarian composer to accept the fact that, after a lifetime of being regarded as one of the leading "advanced" musicians, his latest work was so often attacked as old-fashioned. Of course, *The Rake's Progress* has long since established itself as one of the major operas of the century. But for Stravinsky in 1952 or so, the problem was more immediate: what to write next, and in what style?



Stravinsky with Robert Craft in Hollywood, 1962

He composed regularly throughout the rest of the 1950s, though on a much smaller scale than the three-act opera he had just finished. First came his *Cantata* (1952), built on a selection of English poems taken from an anthology co-edited by W.H. Auden, who had been librettist for *The Rake's Progress*. Then came three Shakespeare settings; a memorial tribute to Dylan Thomas; the Septet (1953), *Canticum sacrum* (1955), *Agon* (1957), and *Threni* (1958), all marking further stages in Stavinsky's use of the technique, moving away from the use of rows with strong tonal implications to a fully serialist approach. All of these works display dense contrapuntal elaboration of smaller or larger motivic fragments that eventually culminated in a full-scale twelve-tone serialism with *Movements*, the work that Stravinsky himself came to view as "the turn-of-the-corner in my later music."

Movements is perhaps Stravinsky's most fully realized large-scale work in the hermetic mode of Anton Webern; but "large-scale" is a relative term here, for the five-movement

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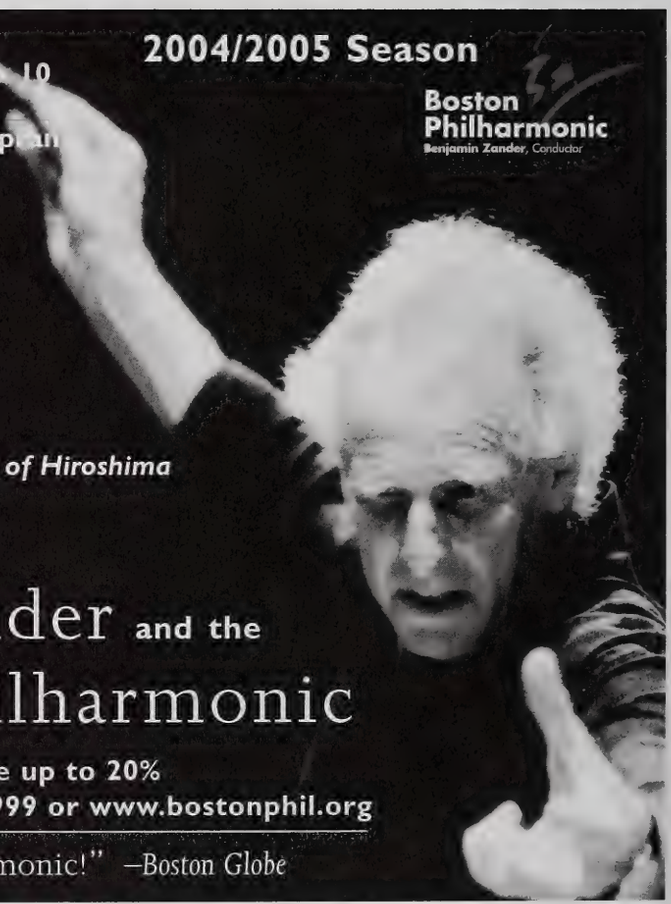
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score lasts less than ten minutes. The five movements are marked only by a metronome designation rather than traditional Italian tempo designations. They are linked by interludes in which the piano is silent; each of these interludes anticipates the tempo of the following movement through a proportional metrical relationship. Stravinsky once declared that these differences in tempo were what related the movements. Harmonically, *Movements* is far more complex than anything he had ever written. He himself commented, "I am amazed at this myself, in view of the fact that in *Threni* simple triadic references occur in every bar." He also noted that

> Every aspect of the composition has been to some extent determined by serial forms, and the *Movements* represent my boldest steps in the extension of a serial point-of-view to other elements than pitch. The confining of the short orchestral interludes each to a defined timbre may be considered as a serial orientation, and so may certain rhythmic procedures in the last movement, following the measured accelerando for the two flutes (a passage that has been compared to Bartók by people who are unaware of the same thing in old music—in Monteverdi's *Sfogava con le stele* for instance).

It may seem odd to link a composer who lived in the late sixteenth and early seventeenth centuries with this very modern music, but Stravinsky had been looking into much older music in the preceding years, and elsewhere he compared the complex rhythmic passages to a passage in the work of the famous Renaissance composer Josquin Desprez and the less well-known Baude Cordier.

At the time of the premiere, *Movements* was generally thought of as a piano concerto with an orchestra of very modest size, but the nature of the piece is more like a large and varied chamber ensemble in which the piano takes a leading role. To be sure, there have not been an overly large number of opportunities to hear the work in performance. (Stravinsky lamented, and with reason, that his late works were more often encountered in theoretical analyses than in the concert hall.) As Stephen Walsh has commented, the work is very aptly named. It is astonishingly compact, even given its evident inspiration in the tiny, intricate works of Anton Webern. Yet it is by no means simply imitation Webern: Stravinsky's energy and drive are ever-present, and Walsh points out that "the bolder writing of the Allegro passages has an American zip to it, with a hint of Copland or Carter." The brevity of this music is part of its essence; the piano and the orchestra exchange glittering facets of musical figures, and, like any jewel, they appear in a highly patterned and compact shape.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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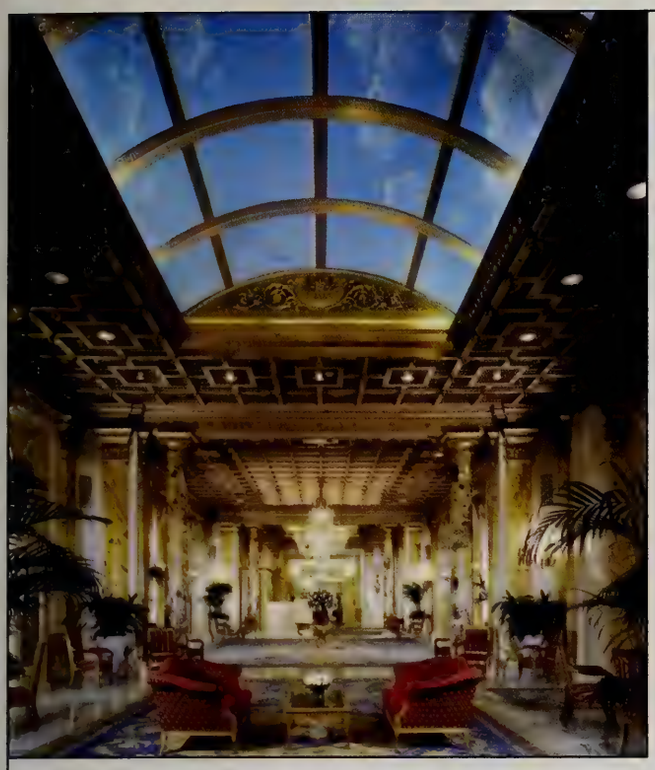
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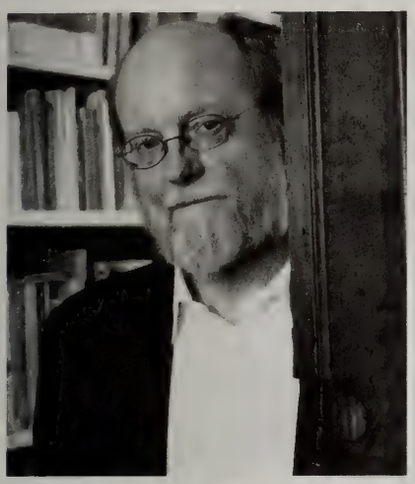
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Charles Wuorinen
Fourth Piano Concerto (2003)


Nina Roberts

Charles Wuorinen was born in New York City on June 9, 1938, and lives there. The impetus for a Fourth Piano Concerto grew out of conversations with pianist Peter Serkin. Serkin proposed the commission to BSO Artistic Administrator Anthony Fogg, who passed it on to then-BSO Music Director Designate James Levine. Levine embraced the idea, and the commission was proffered in the spring of 2002 for a piece to be scheduled during James Levine's inaugural season as Music Director of the BSO. Wuorinen began the Fourth Piano Concerto in late spring 2002 and, working around other projects, completed it on October 2, 2003. These are the world premiere performances; James Levine, Peter Serkin, and the BSO will give the New York premiere this coming Monday at Carnegie Hall and are also scheduled to repeat the work at Tanglewood in July. The score is dedicated "To Peter Serkin and James Levine." In addition to the solo pianist, the score calls for two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, three percussion (vibraphone, xylophone, marimba, chimes, crotales), timpani, and strings. The concerto is about 24 minutes long.

Charles Wuorinen is a kind of radical-traditionalist composer. Working prolifically in all genres of his medium, he seems to have embraced wholeheartedly the old ideal of the composer-as-craftsman. At the same time, many of his works update and reconstitute the conventional genres in terms of affect, instrumentation, and form. While his musical language is based significantly on pre-existing methods, he has extended and refined those methods in highly individual ways to fit his own expressive needs. His output of 200-plus compositions is notable for its diversity and range, each new piece exploring new territory, yet an integrity and consistency of voice—a boundless, sometimes restless energy is one characteristic—is present throughout his more than forty-year career.

Like any artist's, Wuorinen's work has its precedents. His musical language is rooted in the twin poles of 20th-century musical thought, Arnold Schoenberg and Igor Stravinsky. His affinity for the latter is such that, after Stravinsky's death in 1971, his widow Vera provided Wuorinen with Stravinsky's final sketches for use in his *A Reliquary for Igor Stravinsky*. The influence is most apparent in Wuorinen's incisive rhythms, clarity of texture, and imaginative instrumental combinations. Schoenberg's spirit is present, at the very least, in Wuorinen's use of many of the principles of Schoenberg's twelve-tone technique.

By the time he entered Columbia University in the late 1950s, Wuorinen had already been composing for more than a decade, and had won awards for his efforts. Although he worked with Otto Luening and Vladimir Ussachevsky at Columbia, his real teachers were scores by Stravinsky, Elliott Carter, Milton Babbitt, Stefan Wolpe, and others. Upon leaving Columbia with a master's degree, Wuorinen established a reputation among his colleagues as an attentive and talented conductor and an outstanding pianist. He shared with his closest colleagues a level of virtuosic musicianship that was becoming currency in those years, as accomplished musicians expanded the limits of their instruments and abilities through exposure to the new musical horizons of the post-World War II era. As the composer relates, he was "surrounded from a very early age by extraordinary, remarkable virtuosi." He never set out to write "difficult" music, but wrote with an awareness of the responsibility of collaborating with outstanding musicians who wanted, and

needed, to be challenged. This was in fact a crucial factor in Wuorinen's development of his personal compositional style. He wrote, in part, to explore the possible.

In 1962 Charles Wuorinen teamed up with composer-flutist-conductor Harvey Sollberger to form the Group for Contemporary Music, an ensemble dedicated to providing sufficient concentration and rehearsal time to the music of the present, including works by the Group's own members. Many of the dramatic, sensationally virtuosic pieces through which Wuorinen's reputation flourished in the 1960s—including the Chamber Concerto for Cello and Ten Players (1963) and chamber concertos for flute, oboe, and tuba, were written for and performed by the Group.

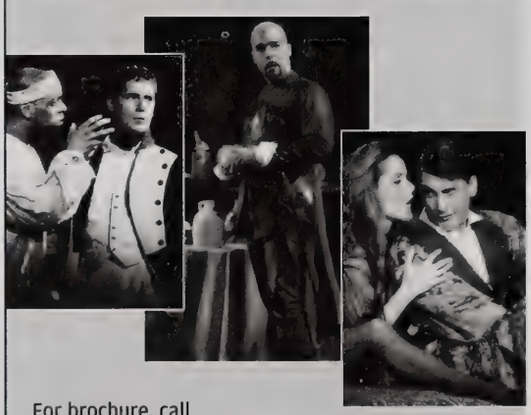
Even as Wuorinen developed a contemporary voice with sometime reference to the past, he also explored some aspects of modern technological media as an extension of the traditional instrumental ensemble. One of his most celebrated works is the tape piece *Time's Encomium*, for which he became the youngest composer to win a Pulitzer Prize, in 1970. Other works incorporating pre-recorded sound include *New York Notes* and *Bamboula Squared*; he has also written three concertos—the Second Piano Concerto, the Concerto for Amplified Violin and Orchestra (commissioned for and premiered by the Boston Symphony Orchestra), and the cello concerto *Five*—that call for electronic amplification of the solo instrument. In a larger sense, these works are one facet of a seemingly endless fascination with unique combinations of instruments, as in his *Ringing Changes* for twelve percussionists, his Chamber Concerto for Tuba with Twelve Winds and Twelve Drums, *Buttons and Bows* for cello and accordion, or the Trio for Bass Instruments (bass trombone, tuba, and double bass), to name an arbitrary few. This imagination carries over into the various instrumental combinations possible in his more traditionally scored works for orchestra or standard genres; among these are the opera *The W. of Babylon*, several Masses, the oratorio *The Celestial Sphere*, numerous concertos, string quartets, and other works.

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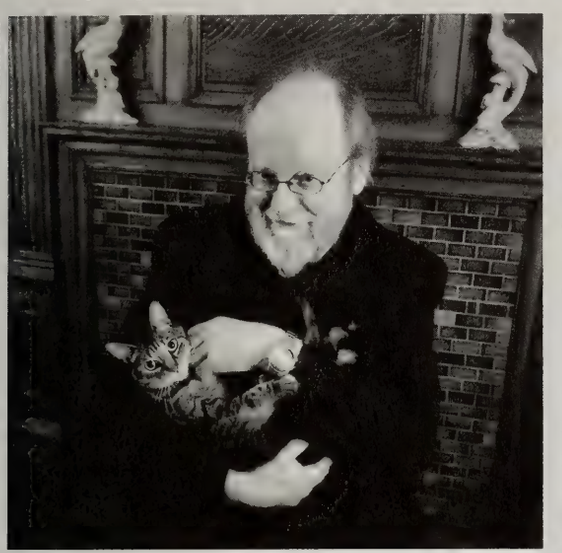
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Wuorinen has long had a reputation for intellectual and cultural curiosity. His 1990s triptych for the New York City Ballet, *The Mission of Virgil*, *The Great Procession*, and *The River of Light*, is based on episodes from Dante's *The Divine Comedy*. His *Epithalamium* pieces take their collective title from a type of poetic ode (in honor of nuptials), and he has set texts ranging from the Bible to the Latin Mass to modern poetry. Fractal geometry in the work of Benoit Mandelbrot and others influenced his pieces *Bamboula Squared* and *Natural Fantasy*; there are pieces with such evocative titles as *Archeopteryx*, *Hexadactyl*, and *Dodecadactyl* (only one of which refers to an actual bird, of course).* An interest in early music, some of which entered the repertory of the Group for Contemporary Music, in part led Wuorinen to explore appropriation of preexisting materials, as in his *Bearbeitungen über des Glogauer Liederbuch* (1962), based on music of the fifteenth century. He has revisited this approach throughout his career, as in the Stravinsky *Reliquary* and *Machault Mon Chou* and the recent string quartet *Josquiniana*.



Nina Roberts

Charles Wuorinen with Lepton

Wuorinen's widely varied compositional interests are mirrored by a broad range of other musical activities. In addition to performing as conductor and pianist, he has taught throughout his professional life, first at Columbia, and also at Princeton, Yale, the University of Iowa, Rutgers, SUNY/Buffalo, and many other institutions. He lectures frequently throughout the country. He has been a visiting faculty member at the Tanglewood Music Center, most recently in August 2001, serving as composer-in-residence at Tanglewood's Festival of Contemporary Music. He was the San Francisco Symphony's composer-in-residence from 1985 to 1989, writing *The Golden Dance*, *Machault Mon Chou*, and *Genesis* for that orchestra. In 1979 he published a textbook, *Simple Composition*. In addition to the Pulitzer Prize, he has been honored with numerous awards, including a MacArthur Fellowship and membership in the American Academy of Arts and Letters as well as the American Academy of Arts and Sciences. Wuorinen's works have been commissioned by numerous organizations, including the Boston Symphony Orchestra, New York Philharmonic, San Francisco Symphony, Cleveland Orchestra, London Sinfonietta, and New York City Ballet, among many others.

Wuorinen's opera *Haroun and the Sea of Stories*, with a libretto by the poet James Fenton based on Salmon Rushdie's novel of the same name, was premiered at New York City Opera to acclaim last fall. Current projects include *Ashberyana*, a cycle of John Ashbery settings for baritone, string quartet, trombone, and piano, to be premiered as part of the "Works in Progress" series at the Guggenheim Museum next month; a twenty-minute orchestra piece for the MET Orchestra and James Levine entitled *Theologoumenon* for next season; a short concerto for violinist Jennifer Koh for Columbia's Miller Theatre, and a brief "warm-up" piece for piano and orchestra for Peter Serkin.

Throughout his career, from the virtuosic early works to his most recent compositions, Wuorinen has had an interest in the details of compositional craft. Using as a springboard the work of Stravinsky and Schoenberg, and building on aspects of musical organization

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pioneered by Milton Babbitt, Wuorinen in the 1960s found new ways to integrate the large-scale form of his pieces with small details of pitch and rhythm. By the 1970s he had begun to reconsider the potential of the hierarchies of pitch and harmony found in tonal music. His music of the past three decades incorporates his development of these possibilities, often resulting in a clarity of foreground elements—melodic and harmonic motion, in particular—avoided in earlier works. A strong sense of pulse also reentered the music. In works like the new Fourth Piano Concerto, these elements are developed organically, often intuitively, articulating the form of the piece "from the top down"—that is, from the overall structure down to the details of measure and moment.



Whitestone Photo

Wuorinen teaching at Tanglewood in the early 1970s

Prior to the present concerto, Wuorinen had not written a piece for piano in a solo role since completing his Third Sonata in 1986; his Third Concerto dates from 1983. Nor had Wuorinen ever written a solo vehicle for pianist Peter Serkin, although in the mid-1970s he'd written two works called *TASHI*, a chamber piece and a kind of concerto grosso, for Serkin's quartet of the same name. The idea for the Fourth Piano Concerto grew out of conversations between Serkin and Wuorinen that took place over several years.

It was Serkin who suggested a Wuorinen commission to Boston Symphony Orchestra Artistic Administrator Anthony Fogg, who proposed the idea to then Music Director Designate James Levine in spring 2002, during planning for Levine's first season as Music Director. Levine immediately embraced the idea, and Wuorinen's piece became one of three new commissions scheduled for premiere under Levine's direction for 2004-05 (the others being John Harbison's *Darkbloom*, also on this program, and Babbitt's *Concerti for Orchestra*, premiered this past January). Wuorinen began working on the piece in late spring 2002 and continued, with interruptions, until October of the following year.

The piece is in three large but interrelated sections, marked Part I, Part II, and Part III. The first section is about eleven minutes in length, the second about seven, and the third about six, with the general feeling of the piece becoming more active, excited, even aggressive over its course. Although each movement leads right into the next, they are separated by brief resonating fermatas. The respective roles of soloist and orchestra are very much in the way of a traditional concerto of the Classical or Romantic eras, in contrast with the composer's three earlier concertos.

Each of the large parts begins with a readily audible musical gesture. The first and second parts open with archetypes of pianistic display—the first, broad arpeggios for the soloist, defining a harmonic space, and the second with big, four-octave chords. These two gestures, along with the repeated-note texture that begins the third part, are all present to varying degrees throughout the piece. Beyond these moments, the soloist's part ranges from lyric and contrapuntal, with a supple metric flexibility built into the rhythm, to quite brilliant and virtuosic.

—Robert Kirzinger

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Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna, Austria, on April 3, 1897. He composed his Symphony No. 2 during a productive summer stay at Pörtschach in Carinthia (southern Austria). The first performance took place in Vienna on December 30, 1877, under Hans Richter's direction. The first American performance was given on October 3, 1878, by the Philharmonic Society under Adolph Neuendorff in New York's Steinway Hall. Boston heard the Brahms Second for the first time several months later, on January 9, 1879, in a Harvard Musical Society concert with Carl Zerrahn conducting. Georg Henschel led the first Boston Symphony performances in February 1882, during the orchestra's inaugural season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Leonard Bernstein, Charles Munch, Eugene Ormandy, John Barbirolli, Lorin Maazel, Ernest Ansermet, Erich Leinsdorf, Stanislaw Skrowaczewski, William Steinberg, Michael Tilson Thomas, Sir Colin Davis, Eugen Jochum, Seiji Ozawa, Joseph Silverstein, Kazuyoshi Akiyama, Kurt Masur, Gunther Herbig, Bernard Haitink, Leonard Slatkin, Dennis Russell Davies, Zdenek Macal, James DePreist, Sir Simon Rattle, and Haitink again (including the most recent subscription performances, in March 2001; the BSO's most recent Tanglewood performance, on August 12, 2001 [though James Conlon led a more recent Tanglewood performance with the Tanglewood Music Center Orchestra in August 2003]; and European tour performances in August/September 2001). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

In a letter to Clara Schumann, Johannes Brahms offhandedly revealed something fundamental about himself: "I always write only half-sentences, and the reader...must supply the other half." He was talking about his letters, which were often misread, and were often intended to be. In person and on the page, Brahms was chronically given to the oblique, the ironic, the unspoken. Likewise in some of his music we find an ironic play of surface appearance and hidden import; but in his art the irony was no joke, rather a symptom of his own thickly shrouded inner world.

Another example is the celebrated Brahmsian lyricism. When we think of his warmly lyrical moments we usually think of his instrumental works, rather than where we would expect to find that warmth, in his songs. When Brahms was setting words with their inescapable emotions, he pulled back; he only warmed fully within the abstractions of instrumental music. Yet despite his historical reputation as a creator of "pure" music, his life and feelings always went into his work, where they could at once lie hidden and sing for all the world.

Perhaps the most regularly misread of Brahms's major works is his Second Symphony. From the beginning, critics hailed it as a sunny and halcyon vacation from the turbulent First Symphony. The Second, everybody said, is Brahms's counterpart to Beethoven's *Pastoral*, and looks back further to Haydn and Mozart at their most congenial.

But if the Second paints an idyll, it is a lost idyll. Brahms himself hinted at its tangled import. To friend and critic Eduard Hanslick he wrote, "It'll sound so cheerful and lovely that you will think I wrote it specially for you or even your young lady." He cited the benevolent influence of his composing spot on the Wörthersee: "[there are] so many



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melodies flying around that you have to be careful not to step on them." Meanwhile, having just finished the First Symphony after some fifteen years of wrestling with it, Brahms completed the Second—and several smaller works—during one delightful four-month working vacation in the summer of 1877.

To Clara Schumann, however, Brahms described the symphony as "elegiac." To his publisher he wrote, "The new symphony is so melancholy that you won't be able to stand it. I've never written anything so sad... The score must appear with a black border." There the presumable joke is that the symphony usually strikes listeners as suave and enchanting. After all, every movement is in a major key.



Brahms's bedroom in Vienna (note picture of J.S. Bach on the wall)

The deeper irony hidden in Brahms's words is that the elegiac black border is as much a part of the symphony as its more explicit cheeriness. Brahms's Second is like a vision of nature and youth troubled by shadows that come and go like dark clouds in a summer sky.

In his book on the Second Symphony, *Late Idyll*, Harvard scholar Reinhold Brinkmann calls this supposed hymn to nature and serenity a "questioning of the pastoral world, a firm denial of the possibility of pure serenity." Brahms's testament to the past is haunted by a skepticism and foreboding that seem prophetic.

The questioning begins within the gentle opening. We hear a little three-note turn in the basses (D-C#-D), a melodic shape that will pervade the symphony. The basses are answered by an elegant wind phrase that at once suggests a Strauss waltz (Brahms admired the Waltz King) and the hunting horns of a Haydn symphony or divertimento. But all this gracious simplicity is deceptive. Anyone trying to waltz to this opening will fall on his face: the phrasing of the basses and the answering winds are offset by one measure, with neither predominating. At times the movement falls into tumultuous stretches where the meter is dismantled. The breezy and beautiful first theme is followed by a fervent second theme that, in itself, is in A major—but harmonized in F-sharp minor. Throughout the symphony, the brightness of major keys will be touched by darker minor-key tints.

The more salient voices disturbing the placid surface are the trombones and tuba. After the balmy opening, the music seems to stop in its tracks; there is a rumble of timpani like distant thunder, and the trombones and tuba whisper a shadowy chorale, in cryptic harmonies. That shadow touches the whole symphony. Later, the development section is intensified by braying brasses—startling for Brahms, more startling in this halcyon work.

From the beginning of the symphony's career there were some who saw the shadows. One of them, conductor and Brahms acquaintance Vincenz Lachner, complained to the

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composer about "the gloomy lugubrious tones of the trombones" intruding on the tranquility. Brahms replied with one of the most revealing statements he ever made about his music or about himself:

> I very much wanted to manage in that first movement without using trombones, ... But their first entrance, that's mine, and I can't get along without it, and thus the trombones.
>
> I would have to confess that I am...a severely melancholic person, that black wings are constantly flapping above us, and that in my output—perhaps not entirely by chance—that symphony is followed by a little essay about the great "Why."... It casts the necessary shadow on this serene symphony and perhaps accounts for those timpani and trombones.

The "little essay" Brahms mentions is another product of the same summer, the motet "Warum ist das Licht gegeben" (Opus 74, No. 1: "Wherefore is the light given to them that toil?") in which the chorus proclaims Job's anguished question, "Why? Why?" Thus the trombones, the necessary shadow, the great "Why."

The second movement begins with a sighing high-Brahmsian cello theme. While the tone throughout is passionate and Romantic, the movement's languid beauties are unsettled by rhythmic and harmonic ambiguity. It ends with a chromatic haze like an expansion of the first movement's trombone chorale—and underneath, the relentless strokes of timpani that for Brahms were an image of fate, and the thought of fate always ominous. The final sustained chord sounds remarkably frail and uncertain for B major.

If the keynote of the first two movements is tranquility compromised, in the last two movements gaiety and frivolity break out. Brahms was generally influenced by the vacation spots where he composed, for example the cliffs and crashing seas of Rügen that helped complete the stormy First Symphony. This time the pleasures of the Wörthersee have the last word. The third movement unfolds as a charming and jocular scherzo marked by sudden shifts of rhythm and meter: an elegant Allegretto grazioso leaping into a skittering Presto.

The finale is a romp, with one droll and delicious theme after another, ending unforgettably with a triumphant D major blaze of trombones. Here Brahms does something he was not supposed to know how to do—make an instrument the bearer of meaning. The trombones as harbingers of fate have become the heralds of joy; avant-gardists of the next century would call that "tone-color composition." If the great "Why" is ultimately unanswerable, this time Brahms was happy to lay aside the question in favor of *joie de vivre*, flourishing his trombones like a wineglass.

Of Brahms's four symphonies the Second often seems the most atavistic, the least ponderous and self-conscious. Yet in its pensive irony as in its masterful craftsmanship, in its dark moments as in its jubilation, the Second is essentially Brahms. He was a composer who looked back to the giants of the past as an unreachable summit, and who looked to the future of music and civilization with increasing alarm. He was a man who felt spurned by his beloved hometown of Hamburg, who called himself a vagabond in the wilderness of the world. So midway through his journey as a symphonist, Brahms wrote a serenely beautiful masterpiece whose secret message is that you can't go home again.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*; *The Vintage Guide to Classical Music*, and *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and the Boston Conservatory of Music. He is currently working on a biography of Beethoven for Houghton Mifflin.



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The best quickly available source of information about John Harbison is the website of his publisher, G. Schirmer (www.schirmer.com), which contains a biography, works list, reviews, and several interesting essays about the composer and individual pieces, including his opera *The Great Gatsby*. David St. George wrote the essay on Harbison in the revised (2001) New Grove; Richard Swift wrote the one in The New Grove Dictionary of American Music. Although, of course, the brand new *Darkbloom: Overture for an imagined opera* has not yet been recorded, the catalog of Harbison's recorded works is extensive. The Boston Symphony recorded Harbison's Symphony No. 1, a BSO centennial commission, in 1984 (New World Records, with Olly Wilson's *Sinfonia*). The Boston Symphony Chamber Players and pianist Gilbert Kalish recorded his *Words from Paterson*, with baritone Sanford Sylvan, and the Piano Quintet, on a disc with *Simple Daylight* performed by Kalish and soprano Dawn Upshaw (Nonesuch). A live recording by James Levine and the Munich Philharmonic of Harbison's Symphony No. 3 was recently released as volume 7 in the series "Documents of the Munich Years" (Oehms Classics, with Gershwin's *Cuban Overture* and Ives's Symphony No. 2). Another recording of Symphony No. 3, along with the Flute Concerto and *The Most Often Used Chords*, is by David Alan Miller and the Albany Symphony Orchestra (Albany Records). The Boston-based Cantata Singers, with whom John Harbison has long been affiliated, recorded two of his 1990s choral works, Four Psalms and *Emerson*, conducted by David Hoose (New World Records). The Cantata Singers and Orchestra and David Hoose also recorded the Pulitzer Prize-winning *The Flight Into Egypt*, with soprano Roberta Anderson and baritone Sanford Sylvan; also on that disc are *The Natural World* and the Concerto for Double Brass Choir and Orchestra (New World Records). Others to look for are a disc including the Violin Concerto performed by the composer's wife, Rose Mary Harbison, with Emmanuel Music conducted by Craig Smith (Koch International Classics), and Jaime Laredo's

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performance of the Viola Concerto with Hugh Wolff and the New Jersey Symphony Orchestra (New World Records). Among many others, a personal favorite is the chamber ensemble version of Harbison's *Mirabai Songs*, sung by Dawn Upshaw with the Orchestra of St. Luke's under David Zinman (Nonesuch, with Barber's *Knoxville: Summer of 1915* and works by Menotti and Stravinsky).

The article on Charles Wuorinen in the recent (2001) edition of the New Grove Dictionary of Music and Musicians is by Louis Karchin. Wuorinen's excellent website, www.charleswuorinen.com, contains a short biography, a comprehensive works list, discography, and curriculum vitae, along with other useful information. The composer's book *Simple Composition* is a straightforward, easy-to-read textbook (C.F. Peters). Wuorinen's discography is satisfyingly large, if still not quite exhaustive. To name a few: James Levine has recorded Wuorinen's *Grand Bamboula* for string orchestra with the Munich Philharmonic Orchestra, a live performance included in Volume 2 of the "Documents of the Munich Years" (Oehms Classics). Recently, many previously available and some newly released recordings of much of Wuorinen's catalog have been released as part of an ongoing "Charles Wuorinen Series" on Albany Records. Every volume is of interest, but particularly the disc entitled "The Golden Dance," featuring various performers and ensembles; this includes the title work along with the concerto for amplified cello and orchestra *Five*, and the Concerto for Amplified Violin and Orchestra, the latter originally premiered by the Boston Symphony Orchestra in 1972. Also in the same series, for a taste of the music from the composer's recent opera *Haroun and the Sea of Stories*, try *The Haroun Songbook*, which features material from the opera with newly composed piano accompaniment, with soprano Elizabeth Farnum, mezzo-soprano Emily Golden, tenor James Schaeffner, baritone Michael Chioldi, and pianist Phillip Bush. Two of Wuorinen's piano concertos are available on disc. "On Alligators" includes the Third Piano Concerto performed by Garrick Ohlsson with the San Francisco Symphony under Herbert Blomstedt, as well as the title work, the Fourth String Quartet, and *Natural Fantasy* for organ (Tzadik). The First Piano Concerto, with the composer as soloist with the Royal Philharmonic Orchestra led by James Dixon, is on a disc with the Chamber Concerto for Tuba with Twelve Winds and Twelve Drums, with the composer conducting the Group for Contemporary Music and soloist David Braynard, and the Two-Part Symphony performed by the American Composers Orchestra led by Dennis Russell Davies (CRI "American Masters").

—Robert Kirzinger

Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for the 1980 edition of The New Grove Dictionary of Music and Musicians; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). Charles Joseph's *Stravinsky Inside Out*, which challenges some of the popular myths surrounding Stravinsky, is a recent biography of the composer (Yale University Press). Also relatively recent are Joseph's *Stravinsky and Balanchine*, which studies the relationship between those two collaborators (also Yale University Press), and *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, which includes various essays on the composer's life and works (Cambridge University Press). Two other readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers

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Mendelssohn	Piano Trio in C minor, Op. 66
Brahms	String Sextet in G major, Op. 36

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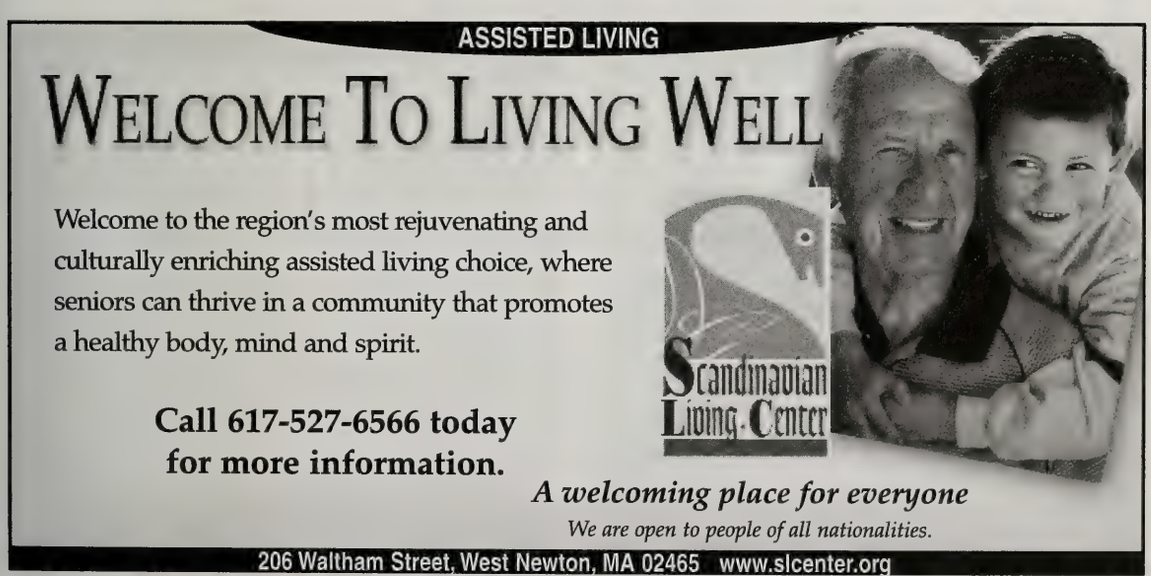
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a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

Recordings of *Movements* include pianist Michel Béroff's with Seiji Ozawa and the Orchestre de Paris, in a budget-priced two-disc set of the composer's complete piano music (EMI); Charles Rosen's with the composer conducting the Columbia Symphony Orchestra (Sony Classical, in the 22-disc "Complete Stravinsky Edition" or in the same company's nine-disc "Stravinsky Conducts Stravinsky: The Original Jacket Collection"); Paul Crossley's with Esa-Pekka Salonen and the London Sinfonietta (also Sony Classical), and Olli Mustonen's with Vladimir Ashkenazy and the Deutsches Symphonie-Orchester Berlin (London).

Important recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); Walter Frisch's *Brahms: The Four Symphonies* (Yale University paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). The Brahms entry in the revised (2001) New Grove Dictionary of Music and Musicians is by George S. Bozarth and Walter Frisch; the entry in the 1980 Grove was by Heinz Becker. Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's



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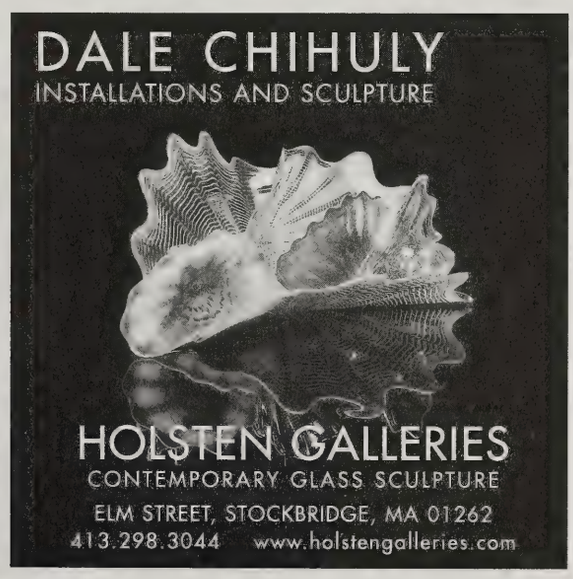
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notes on the four symphonies and *Schicksalslied* are among his *Essays in Musical Analysis* (Oxford paperback).

There have been two complete Brahms symphony cycles with James Levine conducting, recorded 1975-76 with the Chicago Symphony Orchestra (RCA) and "live" with the Vienna Philharmonic between 1992 and 1995 (Deutsche Grammophon). Noteworthy recent cycles of the four symphonies include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" as suggested by documentation from Meiningen, Germany, where Brahms himself frequently led the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony Orchestra (Erato). The Boston Symphony Orchestra recorded the four Brahms symphonies between 1990 and 1994 with then principal guest conductor Bernard Haitink (Philips, but not readily available in the United States). Earlier Boston Symphony accounts of the Brahms Second were recorded in 1955 by Charles Munch (RCA) and in 1964 by Erich Leinsdorf (also RCA, as part of Leinsdorf's complete Brahms symphony cycle with the BSO for that label). A telecast of the BSO performing Brahms's Symphony No. 2 (plus music of Delius and Walton) under the direction of Sir John Barbirolli, broadcast originally on February 3, 1959, from Sanders Theatre in Cambridge by WGBH, is due for release imminently on DVD (VAI Artists in collaboration with the BSO and WGBH-TV). Seiji Ozawa has recorded the four Brahms symphonies with the Saito Kinen Orchestra (Philips, likewise generally unavailable in the United States). Older recordings of the Brahms Second still well worth investigating include Bruno Walter's from 1953 with the New York Philharmonic (EMI/IMG Artists, in the excellent volume devoted to Walter in the series "Great Conductors of the 20th Century"), Arturo Toscanini's 1952 commercial recording with the NBC Symphony Orchestra (RCA; collectors may also want to know about his 1938 concert performance with the BBC Symphony Orchestra, on Testament, if you can find it), Pierre Monteux's 1951 recording with the San Francisco Symphony Orchestra (RCA), and Wilhelm Furtwängler's 1945 concert performance with the Vienna Philharmonic (Music & Arts). The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra of Amsterdam (most readily available on Naxos Historic) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (EMI, but hard to find) will be important to anyone interested in the recorded history and performance practice of these works; both Mengelberg's and Weingartner's recordings of the Brahms Second date from 1940.

—Marc Mandel





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Peter Serkin



American pianist Peter Serkin commands a repertoire spanning the music of five centuries. His recital appearances, chamber music collaborations, performances with symphony orchestra, and recordings are respected worldwide. Mr. Serkin's rich musical heritage extends back several generations. His grandfather was the violinist and composer Adolf Busch; his father was the pianist Rudolf Serkin. Peter Serkin was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin at the Curtis Institute of Music; he continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. He made his Marlboro Music Festival and New York City debuts in 1959 with conductor Alexander Schneider, followed by performances with George Szell and the Cleveland Orchestra, and with Eugene Ormandy and the Philadelphia Orchestra. He has since performed with the world's major orchestras and with such conductors as Claudio Abbado, Ozawa, Boulez, Barenboim, Rattle, Blomstedt, Eschenbach, and James Levine. Chamber music collaborations include those with Alexander Schneider, Pamela Frank, Yo-Yo Ma, the Budapest, Guarneri, and Orion string quartets, and TASHI, of which he was a founding member. He has premiered numerous works written for him by Takemitsu, Lieberson, Knussen, and Goehr. During the 2004-05 season, in addition to the world premiere of Wuorinen's Fourth Piano Concerto with the BSO (to be repeated at Tanglewood in July), Peter Serkin gives the New York premieres of Goehr's *Marching to Carcassonne* and Lieberson's *Red Garuda*. Additional engagements include performances with the Montreal, Seattle, and Utah symphonies, the National Arts Centre Orchestra, and the Rochester Philharmonic; chamber music with the Guarneri and Vermeer string quartets; appearances at the Ravinia, Aspen, and Tanglewood festivals, and recitals throughout the country. Mr. Serkin's discography of solo works, chamber music, and concertos features repertoire ranging from Bach to Lieberson and Knussen. His most recent recording is the complete piano works of Arnold Schoenberg for Arcana. Peter Serkin holds an honorary doctoral degree from the New England Conservatory of Music. He was also the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Mr. Serkin lives in Massachusetts with his wife, Regina, and is the father of five children. He made his BSO debut playing Schoenberg's Piano Concerto at Tanglewood in July 1970, and his subscription series debut in April 1973 performing Bach concertos. A frequent guest of the BSO both at Symphony Hall and at Tanglewood, he appeared with the orchestra most recently at Symphony Hall in February/March 2004 playing Mozart's G major piano concerto, K.453, and at Tanglewood in July 2004 as soloist in Stravinsky's Concerto for Piano and Winds.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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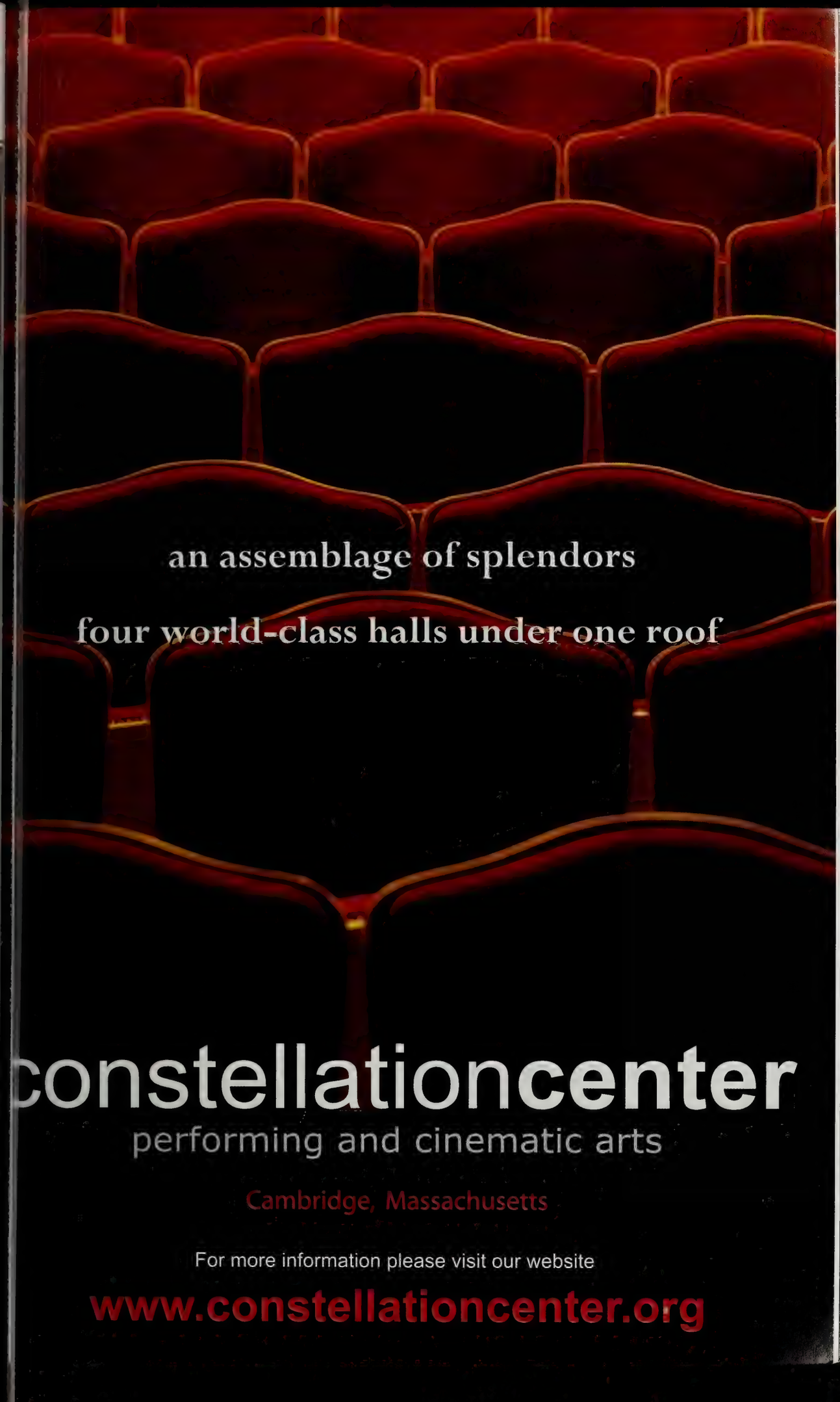
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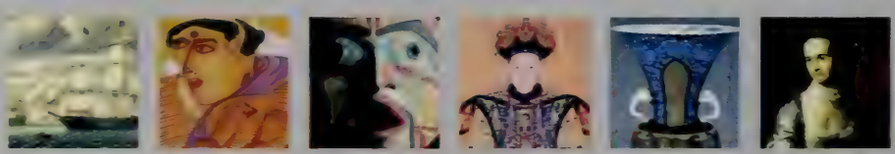
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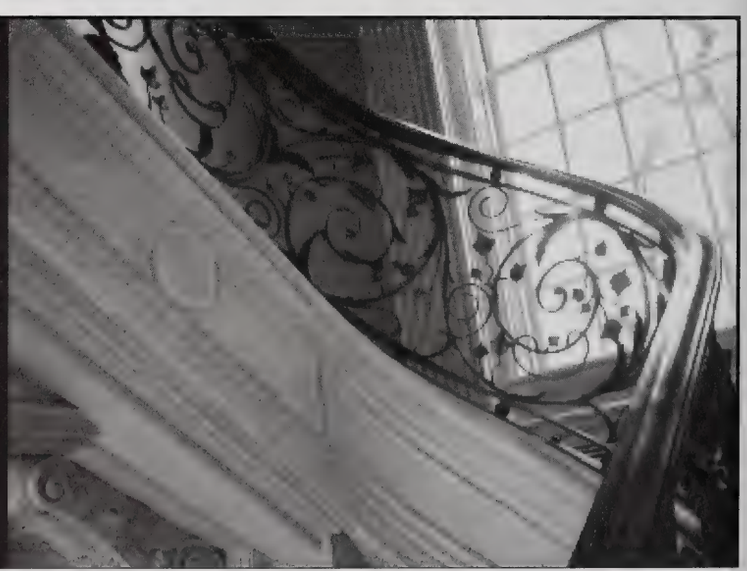
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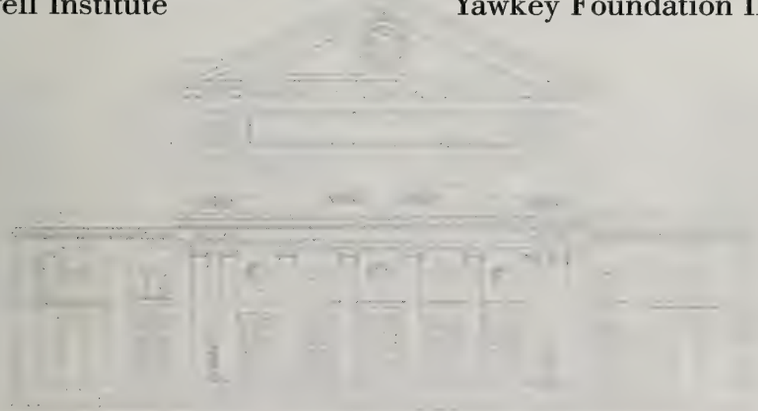
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Delta is proud to support the arts in Boston as the official airline of the Boston Symphony Orchestra. It's certainly an honor to transport musicians and music lovers alike to this great city. Delta's history in Boston is a rich one, and this sponsorship gives us another opportunity to deepen our alliance with Boston's many diverse citizens. Music frees the spirit and feeds the soul, and it's Delta's privilege to be aligned with an art as powerful as the music created by the BSO. On behalf of Delta's more than 60,000 employees, we thank Boston and the BSO for welcoming Delta and its passengers to your hometown.



Michael C. Ruettgers
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EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to future generations, and will continue to instill in us a love of music.



Jonathan Crellin
General Manager

THE Fairmont COPLEY PLAZA BOSTON

The Fairmont Copley Plaza Boston together with Fairmont Hotels & Resorts is proud to be the official hotel of the BSO. We look forward to many years of supporting this wonderful organization. For more than a century Fairmont Hotels & Resorts and the BSO have graced their communities with timeless elegance and enriching experiences. The BSO is a New England tradition and like The Fairmont Copley Plaza, a symbol of Boston's rich tradition and heritage.

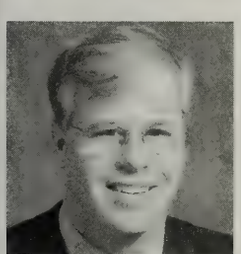


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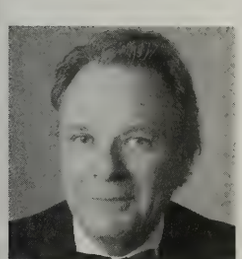
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Commonwealth Worldwide Chauffeured Transportation is proud to be the Official Chauffeured Transportation of the Boston Symphony Orchestra and the Boston Pops. The BSO has enhanced the Boston community for 124 years and we are excited to be a part of such a rich heritage. We look forward to celebrating our relationship with the BSO, Boston Pops, and Tanglewood for many years to come.



William W. Campbell
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Classical 102.5 WCRB has proudly been involved with the Boston Symphony Orchestra for over 50 years. Each week more than a half-million people listen on Saturday nights as we broadcast BSO, Pops, and Tanglewood concerts. We have been pleased to bring the performances of our world-class orchestra into the homes of millions of music lovers. WCRB is the flagship station of Charles River Broadcasting, which includes WFCC/Cape Cod, WCRI/Block Island, and the World Classical Network.

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The support provided by members of the BSO's Consolidated Corporate Fund (formerly the Business Leadership Association) enables the Boston Symphony Orchestra to maintain an unparalleled level of artistic excellence, to keep ticket prices at accessible levels, and to support extensive education and community outreach programs throughout the greater Boston area and the Commonwealth of Massachusetts. The BSO gratefully acknowledges the following companies for their generous support, including gifts-in-kind.

This list recognizes cumulative contributions of $2,500 or more made between September 1, 2003, and August 31, 2004.

For more information, contact Jo Frances Kaplan, Director of Institutional Giving, at (617) 638-9264.

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Music Director

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Continued on page 74

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NEXT PROGRAM...

Friday, April 1, at 8
Saturday, April 2, at 8

Pre-Concert Talks by Elizabeth Seitz, Boston Conservatory of Music

LUDOVIC MORLOT conducting

MESSIAEN — *Les Offrandes oubliées* (*The forgotten offerings*), Symphonic meditation

The Cross – The Sin – The Eucharist

SAINT-SAËNS — Piano Concerto No. 5 in F, op. 103, *Egyptian*

Allegro animato
Andante
Molto allegro

STEPHEN HOUGH

INTERMISSION

FRANCK — Symphony in D minor

Lento – Allegro non troppo
Allegretto
Allegro non troppo

The young French conductor Ludovic Morlot—an alumnus of the Tanglewood Music Center who has been conductor-in-residence with the Orchestre National de Lyon and is now one of the BSO's two new assistant conductors—makes his Boston Symphony debut with a wide-ranging all-French program. The featured soloist is the versatile English pianist Stephen Hough, making his BSO subscription series debut as soloist in Saint-Saëns's little-known Piano Concerto No. 5, *Egyptian*, the composer's final work in that genre. The program opens with a seldom-heard work from 1931 by the innovative 20th-century composer Olivier Messiaen, *Les Offrandes oubliées* (*The forgotten offerings*), one of Messiaen's earliest pieces to represent in music his profound Catholic faith. This was not only Messiaen's first work for orchestra but also the work that introduced him to American audiences, when Serge Koussevitzky led the American premiere with the BSO at Symphony Hall in October 1936. The evening concludes with the popular, elegantly powerful Symphony in D minor of the Belgian-born but Paris-based César Franck.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, at 1:45 p.m. prior to Sunday-afternoon concerts, and one hour before the start of each Open Rehearsal.

PLEASE NOTE that the starting time for the evening and Sunday-afternoon talks has been changed to allow the musicians more time to warm up on stage prior to the concerts. We appreciate your understanding in this matter.

Friday Evening—April 1, 8-10:05
Saturday 'A'—April 2, 8-10:05

LUDOVIC MORLOT, conductor
STEPHEN HOUGH, piano

MESSIAEN	*Les Offrandes oubliées*
SAINT-SAËNS	Piano Concerto No. 5, *Egyptian*
FRANCK	Symphony in D minor

Wednesday, April 13, at 7:30 p.m. (Open Rehearsal)
Thursday 'C'—April 14, 8-10:15
Friday 'A'—April 15, 1:30-3:45
Saturday 'A'—April 16, 8-10:15
Tuesday 'C'—April 19, 8-10:15

KURT MASUR, conductor
VADIM REPIN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BRUCKNER	Symphony No. 4, *Romantic*

Thursday 'A'—April 21, 8-9:45
Friday Evening—April 22, 8-9:45
Tuesday 'B'—April 26, 8-9:45

CHRISTOPH VON DOHNÁNYI, conductor
ALBAN GERHARDT, cello

LUTOSŁAWSKI	Concerto for Orchestra
SCHUMANN	Cello Concerto
RAVEL	*La Valse*

James Levine Series—
Wednesday, April 27, 8-9:45
(Please note that there will be no Pre-Concert Talk for this program.)

EVGENY KISSIN, piano
JAMES LEVINE, piano

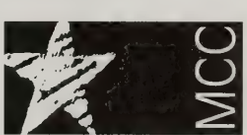
ALL-SCHUBERT PROGRAM	*Fantasie* in F minor for piano four-hands, D.940
	Allegro in A minor for piano four-hands, D.947, *Lebensstürme*
	Sonata in C for piano four-hands, D.812, *Grand Duo*

Thursday 'B'—April 28, 8-10:05
Friday 'B'—April 29, 1:30-3:35
Saturday 'B'—8-10:05

CHRISTOPH VON DOHNÁNYI, conductor

BIRTWISTLE	*The Shadow of Night*
MAHLER	Symphony No. 1

Programs and artists subject to change.



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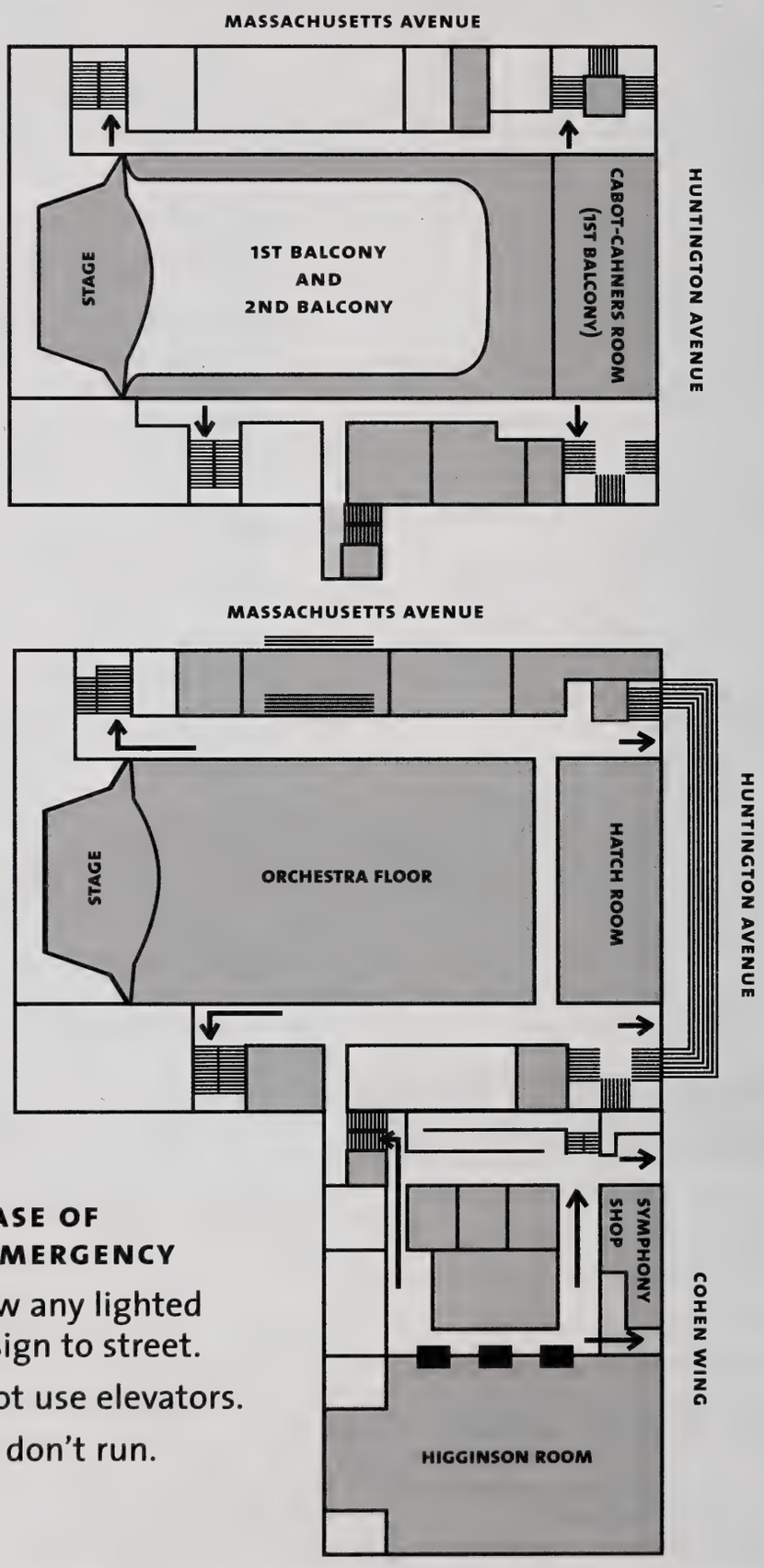
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

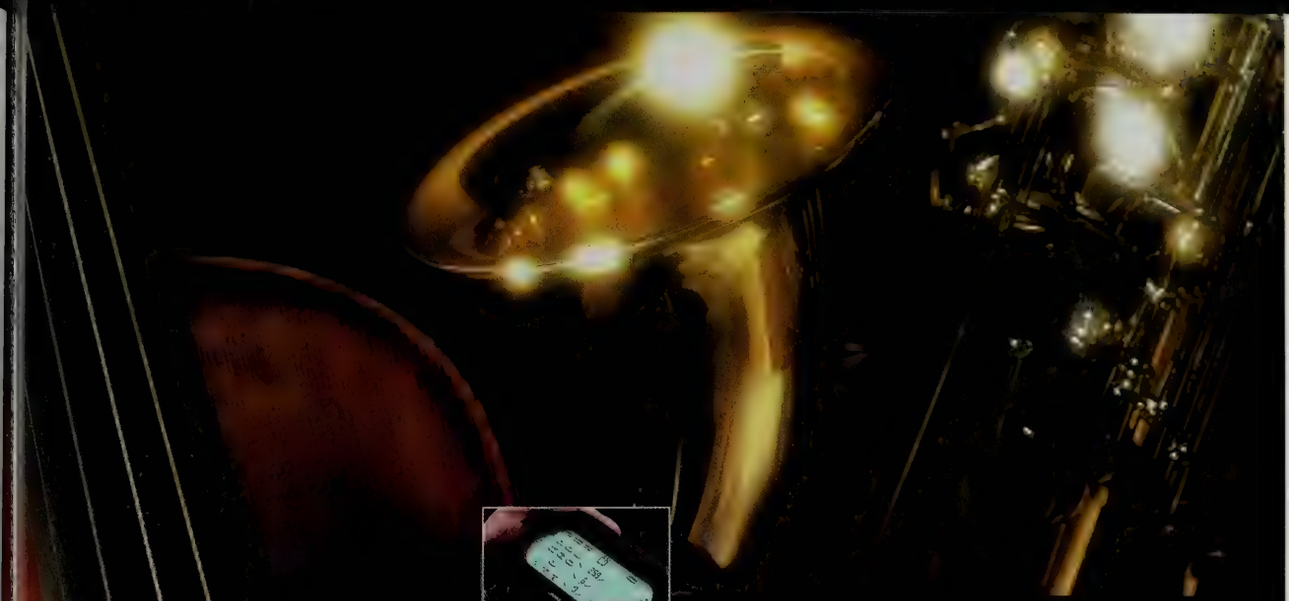
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

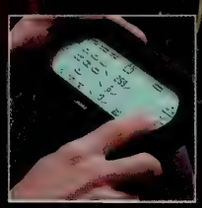
BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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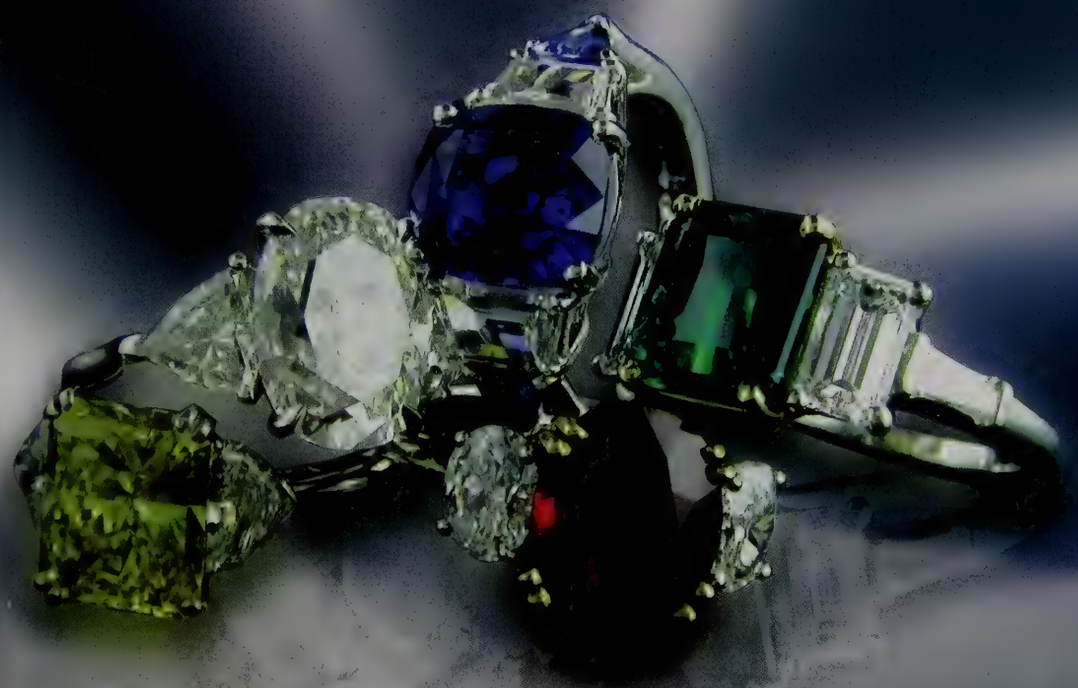
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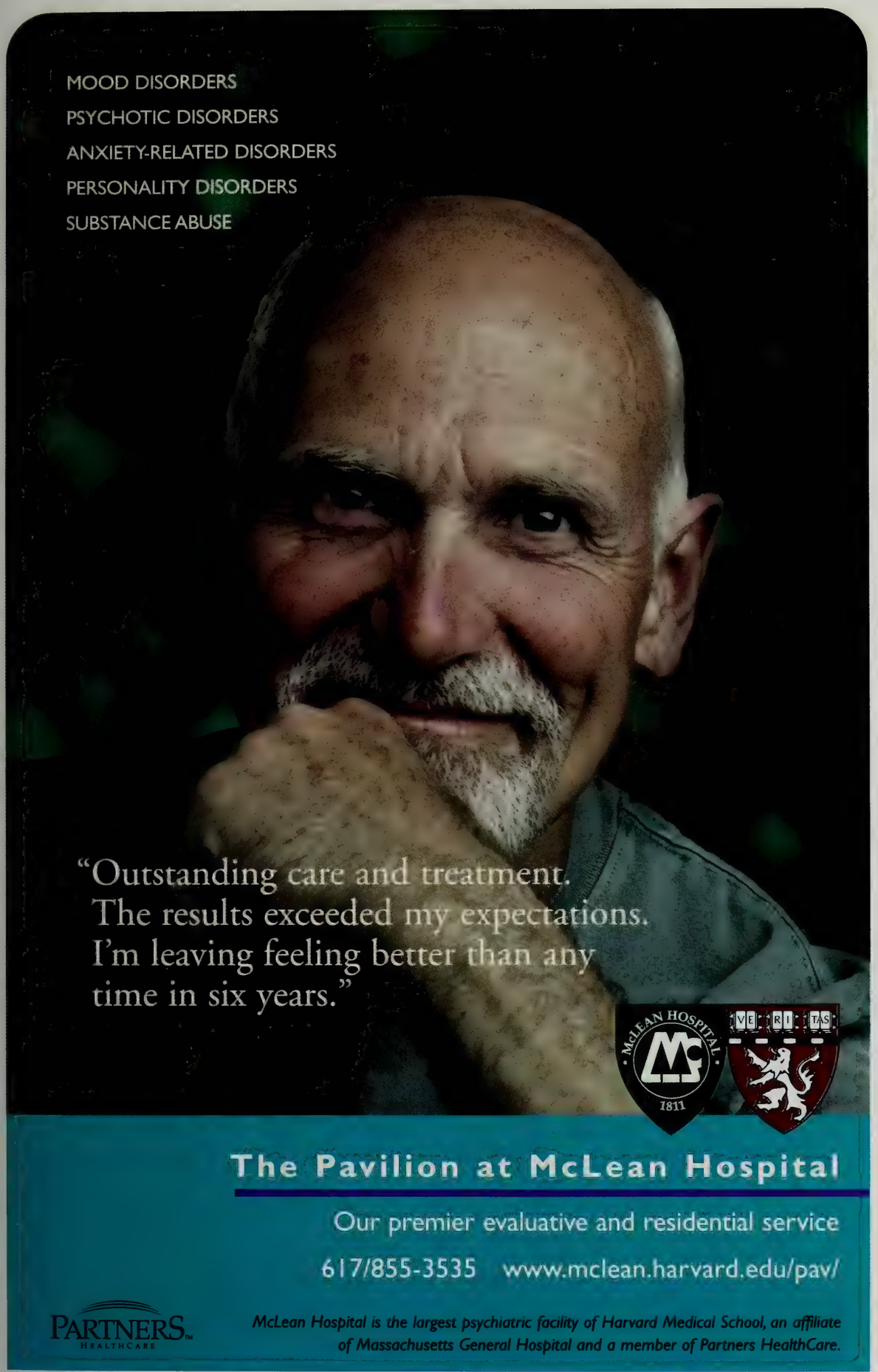
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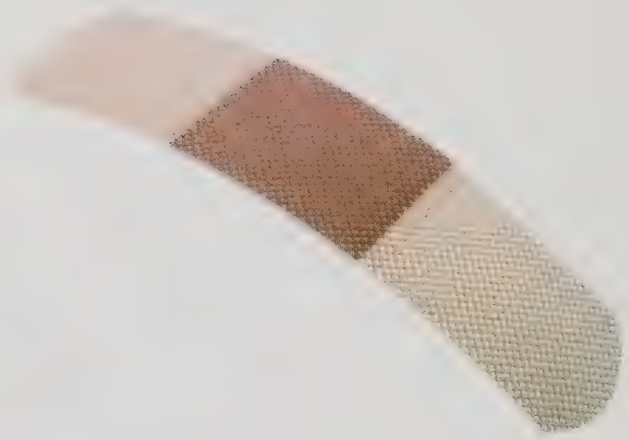
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This week's Pre-Concert Talks are given by Elizabeth Seitz, Boston Conservatory of Music.

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BSO

Announcing James Levine's Second Season as BSO Music Director

In the 2005-2006 season—the 125th season of the Boston Symphony Orchestra, and James Levine's second season as BSO Music Director—Maestro Levine will lead the Boston Symphony Orchestra in eleven programs offering masterworks that are part of BSO history, as well as programs juxtaposing masterpieces by two seminal figures in music, Ludwig van Beethoven and Arnold Schoenberg.

More than any other American orchestra, the BSO has maintained a great tradition performing the French repertoire, to be reflected in Mr. Levine's season-opening all-French program (concluding with Saint-Saëns's *Organ* Symphony) as well as his performances of Debussy's *La Mer* and Berlioz's *Symphonie fantastique*. Recognizing the BSO's proud tradition of commissioning and performing new music, a single program (in December) brings together four works given their world premieres by the BSO—Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission); Dutilleux's Symphony No. 2, *Le Double* (a BSO 75th-anniversary commission), Elliott Carter's *Boston Concerto* (a BSO commission premiered here in 2003), and Bartók's Concerto for Orchestra (commissioned by Serge Koussevitzky and introduced in 1944). Mr. Levine will also lead the BSO in the premieres of three newly commissioned works—Carter's *Three Illusions for Orchestra*; a new work by Leon Kirchner; and the east coast premiere of Peter Lieberson's *Neruda Songs* with Lorraine Hunt Lieberson as soloist. Also figuring in Mr. Levine's programming are such important, varied masterworks as Mozart's Symphony No. 35, *Haffner*, Schumann's Symphony No. 4, Strauss's *Till Eulenspiegel's Merry Pranks*, Mahler's Symphony No. 4, Ives's *Three Places in New England*, and Gershwin's Piano Concerto in F.

Highlights of the first six programs in the Levine/BSO Beethoven/Schoenberg project (to be continued in 2006-07) include Beethoven's Ninth Symphony and *Missa Solemnis*, Schoenberg's lushly romantic *Gurrelieder* and *Pelleas und Melisande*, an all-Beethoven program featuring the Beethoven Triple Concerto for piano, violin, and cello (with Jonathan Biss, Miriam Fried, and Ralph Kirshbaum) framed by the symphonies 2 and 7, and a special Boston Symphony Chamber Players program, with guest vocalists Anja Silja and Matthew Polenzani, in which Mr. Levine will appear as both pianist and conductor. Also among the guest artists joining Mr. Levine and the BSO in 2005-2006 are vocalists Ben Heppner, Karita Mattila, René Pape, Dorothea Röschmann, Dawn Upshaw, and Deborah Voigt; organist Simon Preston, and pianist Jean-Yves Thibaudet.

Conductor Emeritus Bernard Haitink and former BSO principal guest conductor Sir Colin Davis return to the Symphony Hall podium next season, as do guest conductors Paavo Berglund, Rafael Frühbeck de Burgos, Christoph von Dohnányi, Kurt Masur, David Robertson, Robert Spano, and Yuri Temirkanov. Austrian conductor Manfred Honeck makes his BSO debut, and BSO Assistant Conductor Jens Georg Bachmann makes his subscription series debut. Additional guest soloists include pianists Piotr Anderszewski, Richard Goode, and Andreas Haefliger; violinists Joshua Bell, Julia Fischer, Gidon Kremer, Gil Shaham, and Frank Peter Zimmermann; cellist Yo-Yo Ma, who plays the world premiere of a new work for cello and orchestra commissioned from Osvaldo Golijov; and percussionist Christopher Lamb.

Brochures with complete program and ticket information for the BSO's 2005-2006 subscription season will be available in April. PLEASE NOTE THAT SUBSCRIBERS WILL RECEIVE THEIR RENEWAL INFORMATION IN EARLY APRIL. Others may request a brochure by calling (617) 266-1492, ext. 119; by visiting www.bso.org, or by writing to BSO 2005-2006 Brochure, Symphony Hall, Boston, MA 02115.

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Photo of Larissa Ponomarenko and Nelson Madrigal by John Deane

Correction

In the program note for George Gershwin's *An American in Paris* (March 17-22) it was mistakenly stated that those performances of Gershwin's tone poem were the first by the Boston Symphony Orchestra. What it should have said was that those were the BSO's first *subscription* performances of *An American in Paris*, and the first by the BSO in Symphony Hall (though it has been played here on many occasions by the Boston Pops). Arthur Fiedler conducted the first BSO performance of *An American in Paris* on August 9, 1974, at Tanglewood (having earlier led a Pops performance as part of Tanglewood on Parade on August 6, 1959). Subsequent BSO performances of *An American in Paris* were given by Seiji Ozawa (on tour in Peking, China, on March 17, 1979, and then at Tanglewood on July 4, 1987) and John Williams (twice as part of Tanglewood on Parade, on August 21, 1990, and August 5, 1997).

BSO Members on Compact Disc

A new CD from GM Recordings features BSO principal bass player Edwin Barker with the Pro Arte Chamber Orchestra led by Gunther Schuller in concertos for double bass by Theodore Antoniou, Johann Baptist Vanhal, and Mr. Schuller, plus, as an encore, Tom Johnson's *Failing: A Very Difficult Piece for String Bass*. A wide variety of compact discs featuring members of the Boston Symphony Orchestra is available in the Symphony Shop, also including such recent catalogue entries as BSO violist Michael Zaretsky in the six cello suites of J.S. Bach played on viola (on the Artona label) and BSO princi-

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

This organization is supported in part by the Massachusetts Cultural Council, a state agency.

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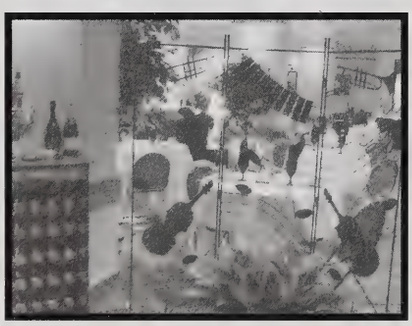
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pal trombone Ronald Barron's two latest discs, "The Return of the Alto Trombone" and "An Evening from the 18th Century" (both in the Boston Brass Series).

The Beranek Room

Located off the left side of Symphony Hall's first balcony, the Beranek Room is an elegant private donor lounge for members of the Higginson Society of the Boston Symphony Annual Fund and members of the BSO Business and Professional Friends. The room is open to members for complimentary refreshments two hours prior to subscription series concerts, and also during intermission. For the Friday-afternoon concerts, sandwiches may be purchased until concert time. For Higginson Society membership information, please contact Kate Krupanski at (617) 638-9253. For BSO Business and Professional Friends membership information, please contact Jo Frances Kaplan at (617) 638-9264.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, one hour before the start of morning and evening Open Rehearsals, and (new this season) at 1:45 p.m. prior to Sunday-afternoon concerts. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, scholar/teacher Elizabeth Seitz discusses music of Messiaen, Saint-Saëns, and Franck. In the weeks ahead, the California-based conductor/scholar Charles Barber discusses Shostakovich and Bruckner (April 13-19), Hugh Macdonald of Washington University in St. Louis discusses Lutosławski, Schumann, and Ravel (April 21-26), and BSO Publications Associate Robert Kirzinger discusses Birtwistle and Mahler (April 28-30).

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to one hour before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

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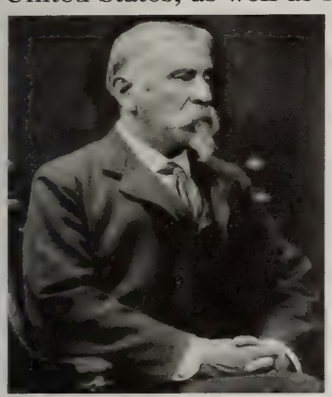
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A Brief History of the Boston Symphony Orchestra

Now in its 124th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

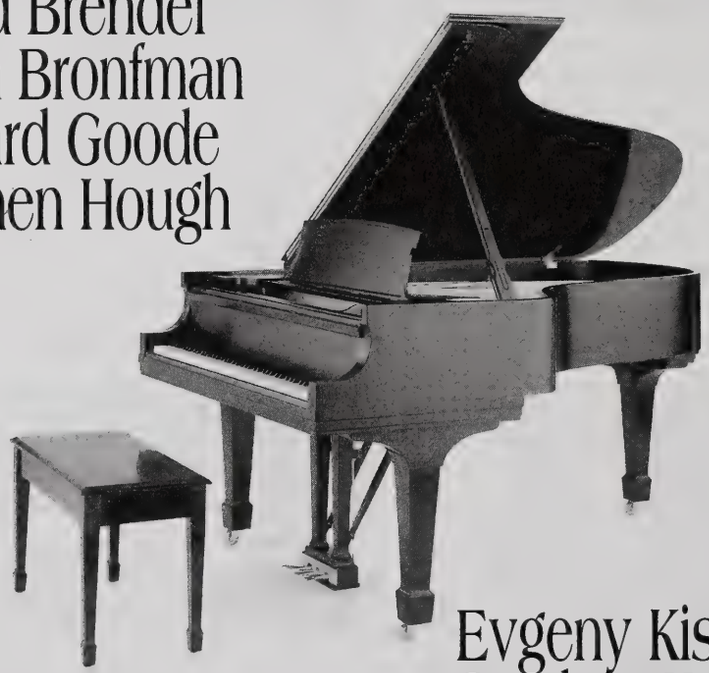


The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.



Rush ticket line at Symphony Hall, probably in the 1930s

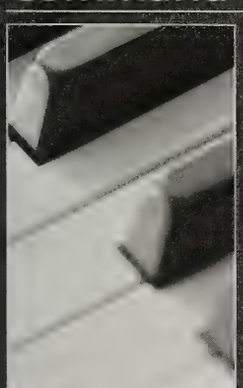
In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a

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century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.



Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions from such composers as John Corigliano, Henri Dutilleux, John Harbison, Hans Werner Henze, Peter Lieberson, and Sir Michael Tippett. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Now the BSO's Conductor Emeritus, Mr. Haitink has led the orchestra in Boston, New York, at Tanglewood, and on tour in Europe. He has also recorded with the orchestra and taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004.

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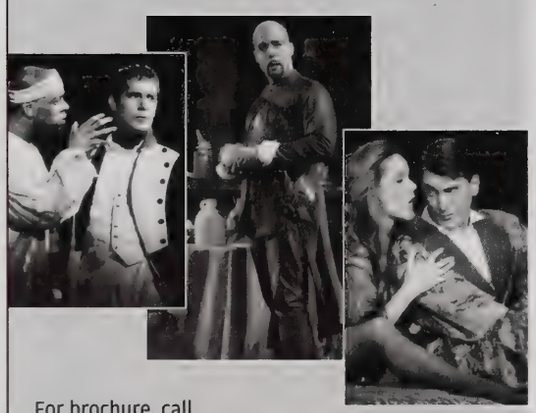
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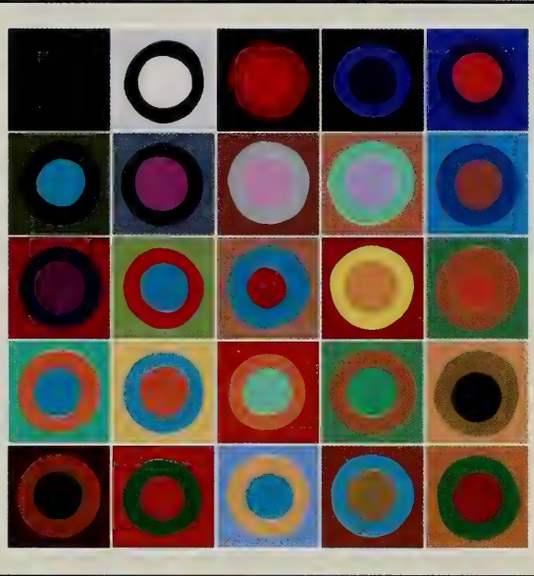
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Woman's evening dress, United States, about 1858. Silk plain weave (taffeta), machine net (tulle) and silk bobbin lace, trimmed with silk ribbon, embroidered silk net, and silk flowers. Gift of Roald T. Lyman, 1951.



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Pursuits of Power: Falconry and the Samurai, 1600–1900

THROUGH JUNE 12

Goshawk Mews (detail), Edo period, 17th century.
Six-panel folding screen; ink, colors, and gold on paper.
Philadelphia Museum of Art: Gift of Mr. and Mrs. Douglas J. Cooper, 1978.

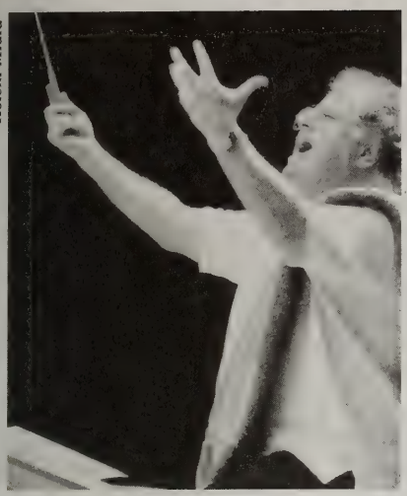


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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.



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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



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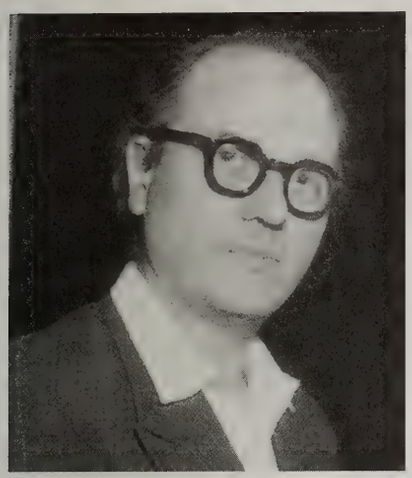
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Olivier Messiaen
Les Offrandes oubliées, Symphonic meditation for orchestra



Olivier Messiaen was born in Avignon, France, on December 10, 1908, and died in Paris on April 28, 1992. He composed Les Offrandes oubliées *(*The forgotten offerings*) in 1931. Walter Straram conducted the premiere on February 19, 1931, in Paris, at the Théâtre des Champs-Élysées. The Boston Symphony Orchestra has performed the work on only two previous occasions: when Serge Koussevitzky led the first United States performances on October 16 and 17, 1936 (followed by the New York premiere at Carnegie Hall on November 21 that same year); and in subscription concerts led by Myung-Whun Chung in November/December 1996. The score of* Les Offrandes oubliées *calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, and strings.*

Les Offrandes oubliées was the first orchestral work of one of the twentieth century's major composers—and also the work that introduced him to American audiences when Serge Koussevitzky led the BSO in the first American performances in October 1936 here at Symphony Hall. For the rest of his life, Olivier Messiaen maintained a close relationship with the Boston Symphony and its conductors, particularly Serge Koussevitzky and Seiji Ozawa, and a number of his pieces received their world or American premieres in this hall. (Leonard Bernstein gave the world premiere of the *Turangalîla-symphonie* here with the BSO in 1949; Seiji Ozawa, who premiered Messiaen's opera *St. Francis of Assisi* in Paris in 1983, led the American premiere of several scenes from that work with the BSO in 1986.)

Messiaen's musical education began in early childhood. He was already composing by the age of seven and entered the Paris Conservatoire at eleven. In 1926 he won the first prize in fugue, following that in 1928 with the prize in piano accompaniment. During the two successive years he bore off the palm in music history and in composition. His teachers included Marcel Dupré for organ (Messiaen's principal instrument) and Paul Dukas in composition.

Almost immediately after finishing his studies, Messiaen took up the position of organist at the church of La Trinité in Paris, remaining in the post from 1930 until the early 1970s. He began teaching in Paris in the École Normale de Musique and the Schola Cantorum. And, of course, he continued composing. The '30s saw the completion of many organ compositions, as well as piano works, the elegant and expressive song cycle *Poèmes pour Mi* for voice and piano (later orchestrated), and a number of works for orchestra, mostly on religious themes. It was in 1936, at a concert of Le Jeune France (an organization Messaien co-founded, with the aim of breaking away from the stale academic forms of the past without destroying what was good in music through an unthinking revolutionary fervor), that Serge Koussevitzky encountered the work of the twenty-seven-year-old composer in a repeat performance of *Les Offrandes oubliées*. Impressed with what he heard, Koussevitzky at once programmed the piece for that October in Boston, and thus America had its first chance to become acquainted with the music of this remarkable and original composer.

Les Offrandes oubliées does not contain many aspects of Messiaen's art; his passion for bird song, for example, is missing here, and the instruments of the orchestra are still employed in a fairly traditional way, this applying particularly to the percussion

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Olivier Messiaen (far right) with (from left) Seiji Ozawa, composer Henri Dutilleux, and Charles Munch at the 1966 Besançon Festival

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section, which he does not yet exploit for color, as he was to do in many later pieces.

But one respect in which it is already utterly typical is in the composer's desire to express through music and musical symbolism theological ideas drawn from his deep Catholic faith. Cast in three sections played without pause, the work is about twelve minutes long. The score is prefaced by three brief passages of text describing the central images of the Cross, humanity's descent into sin, and the Eucharist as a source of salvation (the prefatory lines appear here in translation). To these Messiaen elsewhere added a descriptive note to explain some of the work's musical ideas. The references to colors are typical of the composer, who had a strong visual sense of particular sonorities and harmonies.

Arms outstretched, sad till death,
on the tree of the Cross you are spilling your blood.
You love us, sweet Jesus, we had forgotten it.

THE CROSS: For the opening section, in a sustained slow tempo, Messaien finds music that for him expresses "lamentation [in] the strings, the sorrowful 'neumes' of which divide the melody into groups of uneven duration, cut by long mauve and grey wailings." This movement and the following one are cast in changing measure-lengths to suggest pain and agony—the pain of the Cross, and the personal agony of the descent into sin.

Incited by madness and by the snake's bite
in a race breathless, frenetic, without pause,
we were descending into sin as if descending
into a grave.

THE SIN: The fast middle section is much influenced by Stravinsky, whose *Rite of Spring* Messaien had begun studying closely in 1930 (he continued to teach it in his analysis classes for the rest of his life), with small rhythmic cells that expand and contract in a brisk tempo. The composer's image of this music was "a kind of 'race to the abyss' in an almost mechanized speed." The "race to the abyss" refers to a passage near the end of Berlioz's *Damnation of Faust*, which was one of the first full scores that Messiaen studied as a child.

Here is the pure table, the source of charity
the feast of the poor, here is lovely Pity offering
the bread of Life and of Love.
You loved us, sweet Jesus, we had forgotten it.

THE EUCHARIST: Here the rhythm becomes an unchanging four beats to every bar to symbolize the constancy of hope in salvation. Messaien speaks of the "long and slow phrase of the violins, which rises over a blanket of pianissimo chords, with reds, gold, blues (like a far-away stained-glass window), in the light of muted solo chords."

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.





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Camille Saint-Saëns
Piano Concerto No. 5 in F, Opus 103, *Egyptian*

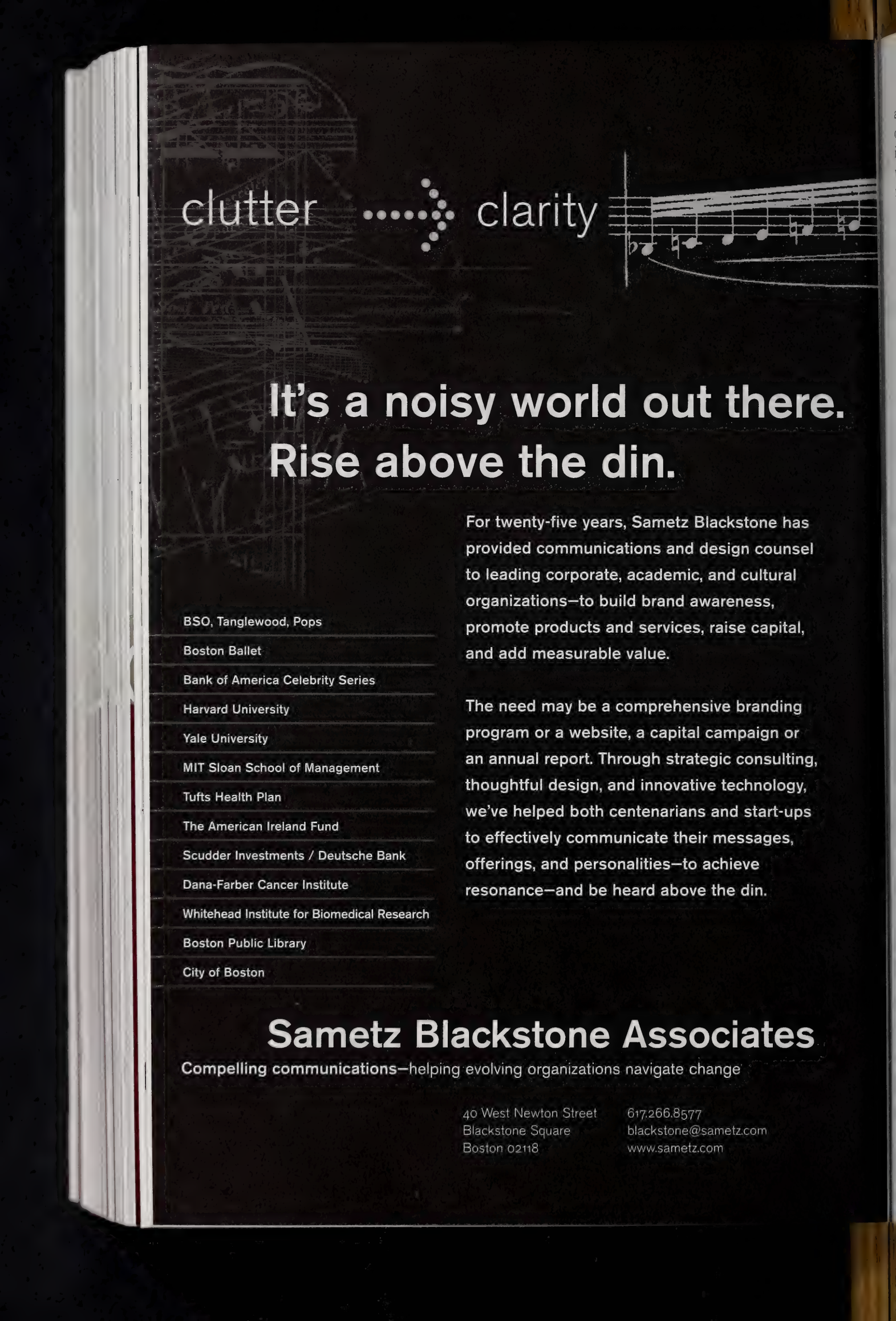


Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his Piano Concerto No. 5 in Cairo, Egypt, in March and April 1896, and was soloist in the first performance on June 2 the same year in the Salle Pleyel, Paris, with Paul Taffanel conducting the orchestra of the Société des Concerts. The first American performance featured pianist Raoul Pugno in Carnegie Hall, New York, on March 7, 1898, with the Chicago Orchestra under Theodore Thomas. Saint-Saëns himself played the concerto in New York in 1906. Ferruccio Busoni was soloist for the first Boston Symphony Orchestra performances, led by Wilhelm Gericke in March 1904. Subsequent BSO performances (given mostly out of town) featured Laura Hawkins with Max Fiedler conducting; Martha Baird, Rudolph Ganz, and Alfred Cortot (the latter in Philadelphia, Washington, Baltimore, and Brooklyn in January 1921) with Pierre Monteux; and Marjorie Church with Serge Koussevitzky (a single subscription performance, in March 1936—the BSO's "most recent" performance of the piece until this week). In addition to the solo piano, the score calls for an orchestra of two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, tam-tam, and strings.

If Saint-Saëns had been just a pianist, he would have been as famous and as acclaimed as Anton Rubinstein, Leschetizky, Paderewski, or any other lion of the age. His piano concertos, all of which he played himself, provide scintillating evidence of his astonishing technique both in weight and nimbleness. Yet playing the piano was only one of many activities, not all of them concerned with music, that consumed him over a very long life. He was an immensely productive composer, of course, producing music "as an apple tree bears apples," as he described it himself. No genre of music was untouched—operas, symphonies, concertos, chamber music, songs, choral music, all in abundance; even a film score, one of the first ever composed. For many years he was organist at the Madeleine church in Paris; he conducted frequently; he wrote articles for the press and published half a dozen books; he wrote poetry and plays; he took a close interest in astronomy, archaeology, philosophy, and classical literature; he spoke many languages

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and traveled all over Europe giving concerts, including a series of all the Mozart piano concertos in London; he went to Scandinavia, Russia, Indochina, and Uruguay; he was involved in the whole spectrum of music-making in France for all of his career, and he was a prime mover in the Société Nationale de Musique. His tastes ranged effortlessly from Wagner to the Baroque, and the composers he most admired were Mozart, Rameau, Gluck, Schumann, Berlioz, and Liszt. He was a modernist and a reactionary at the same time, an atheist who composed a huge quantity of religious music, a deeply serious and thoughtful composer whose best-known work is the frivolous *Carnival of the Animals*.



A caricature of Camille Saint-Saëns by his pupil Gabriel Fauré

Such a man is rare in any culture, and now that we can test his achievement solely by his music and his writings, his immense gifts are not so readily appreciated. Much of his music is bound to remain in obscurity, and there are few who would be bold enough to measure his achievement as a composer against Wagner or Verdi or Brahms. His works are appealing, superbly crafted, and full of surprises. Only at rare moments (such as in the second act of his opera *Samson et Dalila*) does he shake the heavens. He is very French in his desire to impress his hearers with the delicacy and *rightness* of every movement, to display impeccable taste, and to paint always in sensitive colors. His word-setting is faultless, his fugues are full of ingenious invention. His piano writing bears the signature of a brilliant pianist, and it takes a player of special gifts to throw off those cascades of scales and arpeggios as though they were the easiest thing in the world—as for him they were.

His first four piano concertos appeared at steady intervals between 1858 and 1875. The Second, which he composed in seventeen days, has remained his most popular concerto. After the age of forty he spent more and more time vacationing in North Africa, the outcome of which was the *Suite algérienne* for orchestra in 1880, a colorful work for piano and orchestra simply entitled *Africa* in 1891, and this Fifth Piano Concerto in 1896. Like the famous Bacchanale at the end of *Samson et Dalila* these all contain musical allusions to Moorish music in one form or another, although except in the case of *Africa* he was too much of a classicist ever to allow these elements to be more than glancing evocations of distant places.

In January 1896 Saint-Saëns went to Milan for the Italian premiere of his opera *Henry VIII*, and from there traveled on to Cairo for his customary winter vacation. He ventured up the Nile into Upper Egypt and then settled into a Cairo hotel to write the Fifth Piano Concerto. As usual the music flowed from his pen, and it took just over three weeks to complete. His first ideas for the work had been noted down on a previous holiday two years before, when he went to the Canary Islands, but the main work was completed in Cairo in time to include the new concerto in a momentous concert in the Salle Pleyel, Paris, marking the fiftieth anniversary of his first appearance there in 1846 at the age of ten. This took place on June 2, 1896, with the great violinist Sarasate, a close friend, sharing the bill. The concerto was published the same year with a dedication to Louis Diémer, a fine pianist who played it many times. Saint-Saëns continued to play it him-

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So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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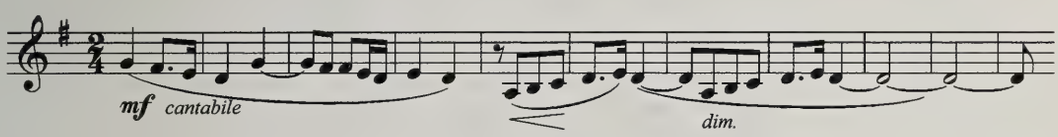
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There is nothing Egyptian about the concerto except in the second movement. The outer movements are perfectly European and, one might say, classical in their balance of themes and tempos. The opening theme in the first movement has an affinity with plainchant, like many of Saint-Saëns's tunes, and the second main tune recalls Brahms in its broad sweep. The finale is a brilliant tour de force that actually exhibits little force. Its magic lies rather in its fleetness and ingenuity, and it keeps the soloist scampering from one end of the keyboard to the other.

The most remarkable music is to be found in the middle movement, which is unlike anything else by Saint-Saëns or anyone else. It is not simply that most of the themes have a Middle Eastern character, based on modal intervals; it proceeds strangely from one episode to another without any apparent direction, like an improvisation, although the balance of the movement is cleverly controlled. The one theme that is said to have a Nubian origin in fact sounds more northern, and has no Arabic intervals at all:



Two curious passages stand out. In one the left hand plays a series of notes that are colored by the right hand with soft chords that give it the sound of an organ mixture stop, a device later used by Ravel in his *Bolero*. The other is a strange chirruping in the distant key of F-sharp major, beneath which a Chinese melody is heard against soft blows on the tam-tam. Was Saint-Saëns recalling other journeys to distant parts, or just being playful?

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the Saint Louis Symphony Orchestra. He taught at Oxford and Cambridge universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

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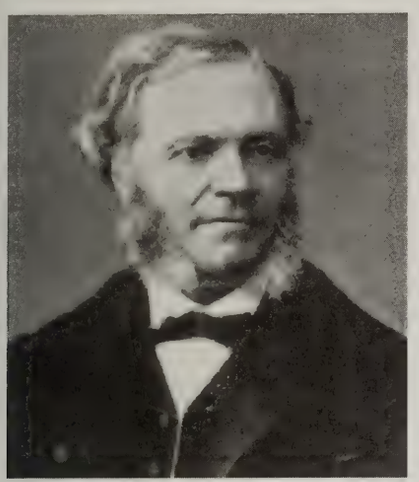
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César Franck
Symphony in D minor



César Franck was born in Liège, Belgium, on December 10, 1822, and died in Paris on November 8, 1890. He composed the Symphony in D minor in Paris in September and October 1887, and completed the orchestration on August 22, 1888. It was first performed on February 17, 1889, by the Société des Concerts du Conservatoire, with Jules Carcin conducting. The first American performances were given by the Boston Symphony Orchestra, Wilhelm Gericke conducting, on April 14 and 15, 1899. Gericke led the BSO in this work on several later occasions (including his farewell concert in April 1906), subsequent Boston Symphony performances being given by Max Fiedler, Karl Muck, Otto Urack, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Richard Burgin, Enrique Fernández Arbós, Paul Paray, Désiré Defauw, André Kostelanetz, Charles Munch, Ernest Ansermet, Seiji Ozawa, Rafael Kubelik, Joseph Silverstein, Kurt Masur, Hiroshi Wakasugi, Ozawa again (the most recent subscription performances, in November/December 1991), and Emmanuel Villaume (the most recent Tanglewood performance, on July 29, 2000). The score calls for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, harp, and strings.

The image of César Franck has become enshrined in cliché and caricature, for his name is never mentioned without reference to the organ (his main instrument), to his disciples (his students), and to cyclic form (which he did not invent and did not exclusively apply). The picture of a saintly man leading a school of young composers somehow separate from the mainstream clings to the mythology of French music in the later nineteenth century. Yet one can easily listen to the great Symphony in D minor and have no awareness that its composer was an organist or a Catholic or a teacher or the bearer of saintly moral qualities. The last attribute is in any case open to doubt since he was a man like any other, prone to human failings.

He was indeed the object of a hagiography stemming from his leading student, Vincent d'Indy, a man not given to half-measures, and who was commendably anxious, as a mil-

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itant Catholic, to raise his teacher to a level of sanctity in the manner so successfully adopted by the disciples of Bayreuth. As a young man Franck had been introduced to the world as a virtuoso pianist, soon recognized by Liszt. But much of his life passed in relative obscurity; he was forty years old before he emerged as a composer above the ordinary run. He later became known as an organist and a teacher, which hindered any recognition of his very real aspirations to write operas, a handicap encountered by both Lalo and Saint-Saëns, both of whom, having earned an early reputation as "symphonists," could not be trusted in the theater because of the persistence of French prejudice about the exclusivity of the "*scène lyrique*."

Franck played a part in the great resurgence of French music after the political humiliations of 1870. Organist at the church of Ste.-Clotilde since 1858, he led an organ class at the Conservatoire for many years which was a composition class in all but name. Most of his best-known works belong to the last ten years of his life, a decade of astonishing activity and productivity. In addition to a heavy load of teaching and the huge body of new works he was writing (organ music, chamber music, two operas, and the oratorios *Les Béatitudes*), he also ran the Société Nationale de Musique from 1886 to his death, having taken over from Saint-Saëns.

The symphony was written very speedily in the middle of this feverish existence. Though he was urged to compose a symphony by his students (since great composers were expected to match themselves with Beethoven), the real prod probably came from three symphonies by Franck's contemporaries that had all been heard for the first time early in 1887: Lalo's Symphony in G minor (a sadly neglected work), d'Indy's *Symphonie sur un chant montagnard français* ("Symphony on a French Mountain Air," another work of great interest), and Saint-Saëns's Symphony No. 3, well known today for the prominence of the organ part. Despite, or perhaps because of, an energetic campaign on behalf of the composer launched by his students, the D minor Symphony had a mixed reception when it was played, not by Charles Lamoureux, whom Franck would have preferred (he was unaware that Lamoureux had turned against his music), but by the inferior Société des Concerts on February 17, 1889. It has always aroused contrary opinions. While Debussy described it as "*ébouriffante*," which might be translated as "stunning," Ravel took exception to its orchestration, especially the "awkward" double basses and the "screaming" trumpets. Tovey classed it as a "wonderful and most lovable" symphony. Yet at its first performance in Boston in 1899, the *Herald*, shame to say, declared: "One yearns for something that suggests joyousness of spirit, for something that uplifts if only for a moment to vary the sense of depression that fills the listener."

Franck was not aiming for the flaky jollity the critic desired, more for a serious explo-

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ration of symphonic thought, and indeed the symphony does uplift the hearer with something like the conviction that all serious symphonies from Beethoven onwards aspire to. The symphony is in three movements rather than the usual four; in it Franck pursued the course of thematic integration he learned from Schubert and Liszt, and which Saint-Saëns deployed with such success in his Third Symphony (structured in just two movements). The accumulation of themes becomes more intense as the work proceeds, so that the finale gathers all the threads of the argument together. The music proceeds from statement to conclusion in the manner of finely judged rhetoric, and the listener is left with a sense of wholeness matched by relatively few late-19th-century symphonies, notorious for their sprawling dimensions. At forty minutes, Franck's symphony can be classed as a compact and compelling work.

From the beginning the listener is aware of the music's tendency to shift instantly from key to key. D minor is firmly established at the start both of the opening Lento and of the Allegro to which it quickly leads, but other keys keep intervening, and the whole opening sequence from slow to fast is soon repeated a minor third higher, in F minor. F minor leads to F major, the relative major of D minor, so that a skeleton of firm tonality underpins the flesh of shifting keys. However far and however capriciously the music seems to move from key to key, the sense of homecoming at the end of the movement (and at the end of the work) is overwhelmingly strong.

The music is never hurried. The words "non troppo" modify the Allegro marking of both first and last movements. The middle movement is not a slow movement, nor is it a scherzo. It is a plaintive song for English horn accompanied by harp and pizzicato strings. Franck regarded this as one of his finest inspirations. Its ramifications reach far, and it breeds a wispy triplet figure in the strings that gives a magical delicacy to the work. Even in the finale the influence of the middle movement is felt, for its themes are not yet spent, and the buoyant step that opens the last movement blends imperceptibly with the steady tread of the English horn's melody and even with the main themes of the first movement. Symphonic integration had never been so skillfully achieved.

The symphony was dedicated to Franck's student Henri Duparc, composer of a tiny body of music including an exquisite series of songs. In 1935 the manuscript was accidentally destroyed in a fire at the Duparc family chateau.

—Hugh Macdonald

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The most significant English-language study of Messiaen's music is *The Messiaen Companion*, edited by Peter Hill, a compilation of essays by such luminaries as Hill, Paul Griffiths, Wilfred Mellers, and Jane Manning, with contributions by Messiaen's wife Yvonne Loriod and his pupils Pierre Boulez and George Benjamin (Amadeus Press paperback, 1995). The book also contains a works-list and discography. Also important is *Olivier Messiaen–Music and Color: Conversations with Claude Samuel* (Amadeus Press). The New Grove (1980) article on Messiaen by André Boucourechliev was included in *The New Grove Twentieth-Century French Masters: Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, Boulez*, which seems to be unavailable at the moment (Norton paperback). The Messiaen article in the revised Grove (2001) is by Paul Griffiths, whose lucid *Olivier Messiaen and the Music of Time* is out of print but worth searching for as a readable introduction (Faber & Faber). Messiaen's own *Technique of My Musical Language* from the 1940s is available in a pricey reprint-on-demand version (Reprint Services hardcover). His seven-volume *Traité de rythme, de couleur, et d'ornithologie (1949-1992)* has not, as far as I know, been translated into English, but is useful for its specific discussion of the composer's own music; this is, even for those who read French, a very detailed and technical source. Only two recordings of *Les Offrandes oubliées* are available cur-

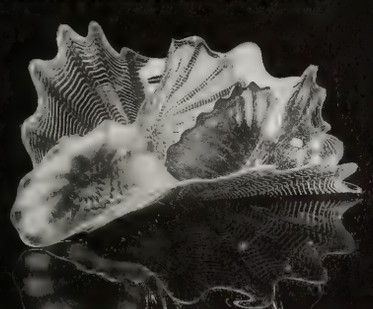
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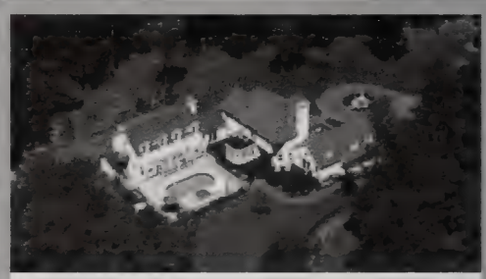
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rently: Myung-Whun Chung's with the Bastille Opera Orchestra (Deutsche Grammophon, with *Concert à quatre*, *Un sourire*, and *Le Tombeau resplendissant*) and Heinz Holliger's with the Bundesjugendorchester (Ars Musica, also including *Concert à quatre*, Koechlin's *Les Bandar-log*, and Ravel's *Boléro*). Pianist Hákon Austbø recorded Messiaen's solo piano reduction of the orchestral score in his survey of the composer's complete piano music (Naxos).

—Robert Kirzinger

The easiest place to read about Saint-Saëns in English is The New Grove Dictionary of Music and Musicians; the entry in the 2001 revised Grove is an expansion by Sabina Teller Ratner of the material by James Harding and Daniel M. Fallon that appeared originally in the 1980 Grove. There is a quite recent French-language biography of the composer, Jean Gallois's *Charles-Camille Saint-Saëns* (Mardaga, 2004; not yet translated into English). Worth seeking out are *Saint-Saëns and his Circle* by James Harding (Humanities) and *French Piano Music* by the great French pianist Alfred Cortot (1877-1962), whose observations on Saint-Saëns's music retain their interest (Da Capo). Stephen Hough has recorded all five Saint-Saëns piano concertos with Sakari Oramo and the City of Birmingham Symphony Orchestra (Hyperion, in that company's "Romantic Piano Concerto" series). Other options, likewise part of complete sets, are Pascal Rogé's with Charles Dutoit and the Royal Philharmonic Orchestra (London/Decca) and Jean-Phillipe Collard's with André Previn and (again) the Royal Philharmonic Orchestra (EMI).

If you can find a copy, one of the best things to read about César Franck in English is Laurence Davies's *César Franck and his Circle* (Houghton Mifflin). Davies also wrote a biography of Franck, now out of print, for the "Master Musicians" series. John Trevitt's article on Franck in The New Grove Dictionary of Music and Musicians (1980) was retained for the recently revised Grove (2001). Standard older biographies include those by the composer Vincent d'Indy, who was himself a pupil of Franck, and by Léon Vallas, in English translations by Rosa Newmarch and Hubert Foss, respectively. Donald Francis Tovey's program note on the D minor Symphony is among his *Essays in Musical Analysis* (Oxford paperback). There have been two Boston Symphony Orchestra recordings of the Franck Symphony, from 1957 under Charles Munch (RCA) and from 1991 under Seiji Ozawa (Deutsche Grammophon). The recordings on my own shelf include Pierre Monteux's powerful classic account from 1961 with the Chicago Symphony Orchestra (RCA), Guido Cantelli's from 1954 (in stereo) with the NBC Symphony Orchestra (transferred to CD about ten years ago in EMI's "Artist Profile" series, then reissued more recently in the Testament set of Cantelli's "NBC Studio Recordings, 1949-1954"), and Adrian Boult's from 1959 with the London Orchestra Society, a freelance ensemble assembled to make classical recordings for the Reader's Digest Association (EMI/IMG Artists, in the excellent Boult volume of the series "Great Conductors of the 20th Century"). The "official" Toscanini recording takes the first movement from a 1946 NBC Symphony broadcast and the rest from an earlier 1940 NBC broadcast (RCA; the complete 1940 broadcast has shown up on Music & Arts and the 1946 broadcast on dell'Arte). Of the two recordings led by Wilhelm Furtwängler, both with the Vienna Philharmonic, the 1945 concert performance (Deutsche Grammophon) is much preferable, despite dated sound, to the 1953 commercial recording (London/Decca). Another recording of historic interest is Willem Mengelberg's with the Concertgebouw Orchestra of Amsterdam, from 1940 (Teldec).

—Marc Mandel

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Ludovic Morlot



Leading the Boston Symphony Orchestra this week for the first time, BSO Assistant Conductor Ludovic Morlot has maintained a close working relationship with the orchestra since he was the Seiji Ozawa Conducting Fellow at the Tanglewood Music Center in 2001; that summer he assisted Mr. Ozawa with the TMC production of Ravel's *L'Heure espagnole* and led the world premiere of the TMC's 2001 Fromm Commission, Robin de Raaff's Piano Concerto, in that summer's Festival of Contemporary Music. He has since served as a BSO cover conductor for, among others, Seiji Ozawa, James Levine, André Previn, and Rafael Frühbeck de Burgos. He has led the Boston Symphony Chamber Players in Boston and at Tanglewood, and in the fall of 2003 assisted with the BSO's concert performances in Boston and New York of Debussy's *Pelléas et Mélisande* led by Bernard Haitink. He has also worked with Reinbert de Leeuw and Michael Tilson Thomas at the New World Symphony in Florida, and assisted Jessye Norman at the Théâtre du Châtelet in the critically acclaimed Paris production of Schoenberg's *Erwartung* and Poulenc's *La Voix humaine*, a production with which he also toured to Japan. In 2002 he became conductor-in-residence with the Orchestre National de Lyon under David Robertson, leading many outreach concerts and youth orchestra events until the summer of 2004. During that time he also appeared with the Orchestre de Pic-

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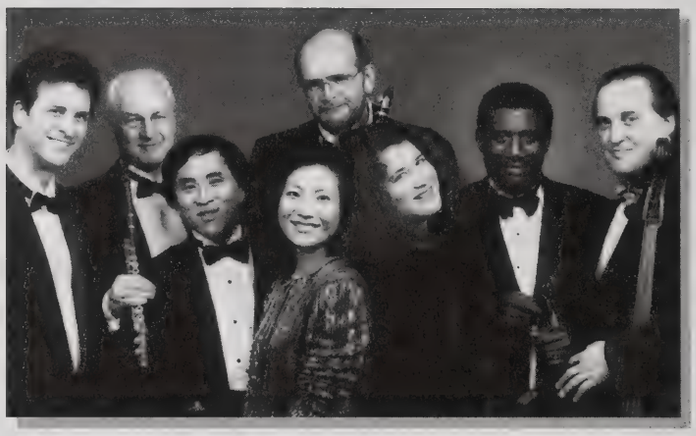
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ardie and the Orchestre Colonne in Paris. This past February Mr. Morlot made his debut with the Ensemble InterContemporain in Paris leading the French premiere of Harrison Birtwistle's *Theseus Game*. Other highlights of 2004-05, in addition to his subscription series debut this week with the Boston Symphony Orchestra, include subscription concerts with the Orchestra Ensemble Kanazawa in Japan, with which he will also tour Germany this summer while making his conducting debut at the Schleswig-Holstein Festival collaborating again with Jessye Norman. Engagements next season include subscription concerts with the Dayton Philharmonic, his debut with the Chicago Symphony Orchestra on the CSO's "Music NOW" contemporary music series, and a return engagement in Paris with the Ensemble InterContemporain for a program of Schoenberg and Zemlinsky. Trained as a violinist, Ludovic Morlot studied conducting with the late Charles Bruck at the Pierre Monteux School in Hancock, Maine, and furthered his studies at the Royal Academy of Music in London. He received the Norman Del Mar Conducting Fellowship from the Royal College of Music, London, to work with the Royal School's Opera under the guidance of John Carewe and as assistant conductor to Sir Colin Davis on their production of *Don Giovanni*. Now in his first season as a BSO assistant conductor, Mr. Morlot currently lives in Boston.

Stephen Hough



Pianist Stephen Hough has developed an internationally acclaimed career for his performances of standard repertoire in recital and with the world's finest orchestras, and for his interest in discovering unusual and neglected works. He was honored in 2001 with the prestigious MacArthur Foundation Fellowship. Since winning first prize in the Naumburg International Piano Competition in New York in 1983 he has appeared regularly with most of the major American orchestras and with numerous European orchestras under conductors including Abbado, Ashkenazy, Dohnányi, Dutoit, Gergiev, Fischer, Järvi, Levine, Oramo, Rattle, Salonen, Slatkin, Tilson Thomas, and Vänskä. He gives recitals regularly in major halls and series all over the world, and has been a frequent guest at festivals including Aspen, Ravinia, Tanglewood, Blossom, the Hollywood Bowl, Mostly Mozart, Edinburgh, Salzburg, Sapporo, and the BBC Proms. His 2003-04 season included debuts in recital at Carnegie Hall and in concert with the New York Philharmonic, as well as return recital appearances at the Royal

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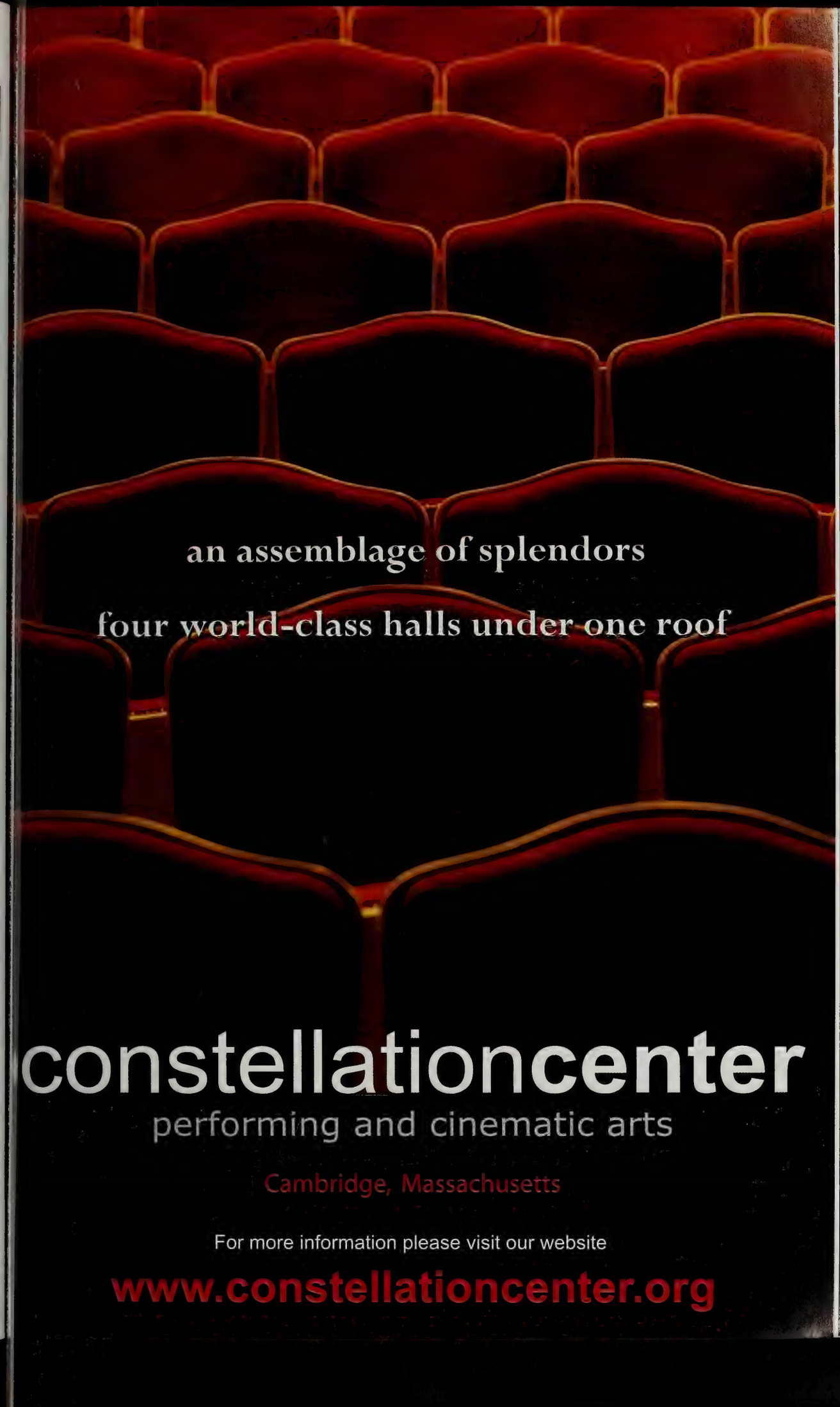
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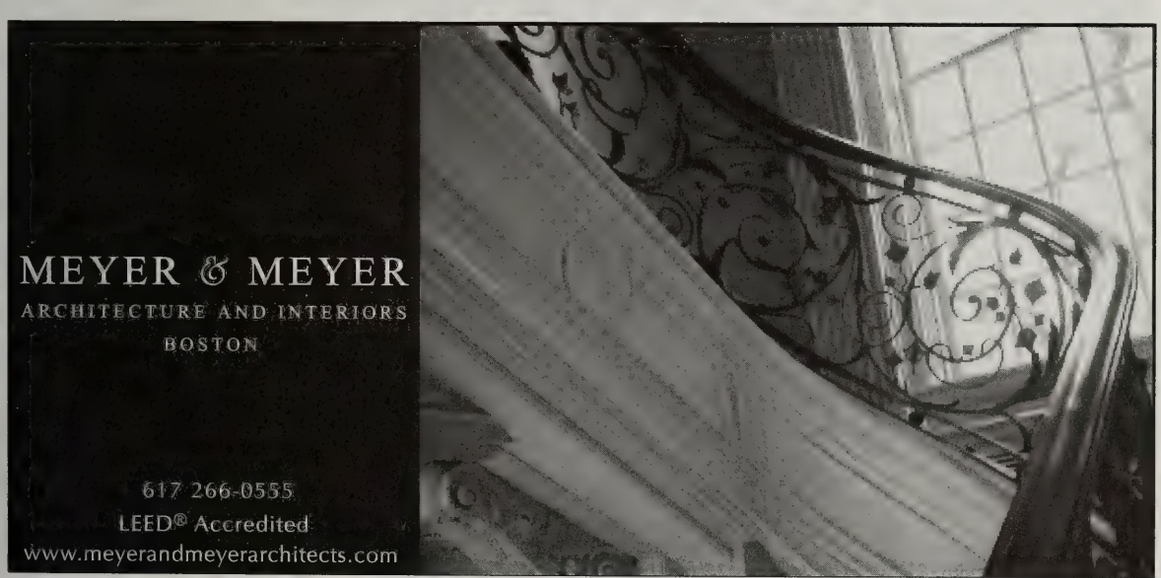
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Festival Hall in London and the Concertgebouw in Amsterdam. In April 2004 he completed his live recording of the complete Rachmaninoff concertos with the Dallas Symphony Orchestra and Andrew Litton for the Hyperion label. His extensive catalogue of recordings has been recognized with such international prizes as the Diapason d'Or, the Deutscher Schallplattenpreis, and *Classic CD* and *Gramophone* awards. Among his award-winning recordings are a CD of concertos by Scharwenka and Sauer with the City of Birmingham Symphony Orchestra under Lawrence Foster; a Mompou recording; and "New York Variations," featuring music of Copland, Corigliano, Weber, and Tsontakis. More recently, his Liszt recording was nominated for a Grammy, and his Grammy-nominated recording of the complete Saint-Saëns piano concertos with the City of Birmingham Symphony Orchestra and Sakari Oramo collected awards from *Diapason*, *Monde de la Musique*, and *The Gramophone*. In addition to his performing schedule, Mr. Hough is a keen writer and has provided many of the liner notes for his own recordings. As a chamber musician he collaborates on a regular basis with Steven Isserlis, Joshua Bell, Pamela Frank, Tabea Zimmermann, and Michael Collins. He has performed with the Cleveland, Emerson, and Juilliard string quartets, and recorded the complete violin sonatas of Beethoven and Brahms with the Juilliard String Quartet's former first violinist Robert Mann. He is also strongly committed to performing and promoting contemporary music, including collaborations with such renowned composers as George Tsontakis, Lowell Liebermann, and James MacMillan. A number of Mr. Hough's own compositions and transcriptions are published by Josef Weinburger, Ltd. Stephen Hough's only previous appearance with the BSO was at Tanglewood in July 1998, playing Mozart's Piano Concerto No. 9 in E-flat, K.271; he also appeared in recital that month in Seiji Ozawa Hall. The present performances mark his BSO subscription series debut.





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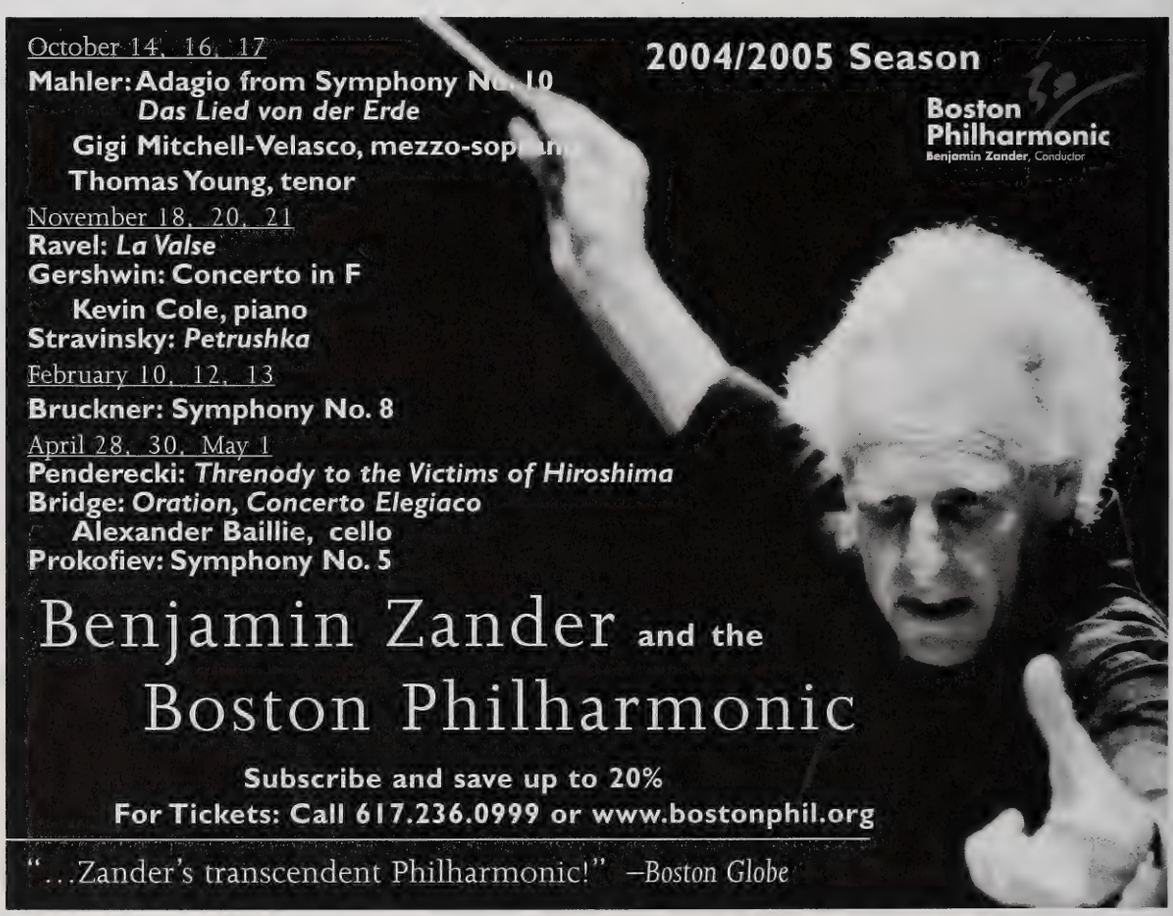
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NEXT PROGRAM. . .

Wednesday, April 13, at 7:30
(Open Rehearsal)
Thursday, April 14, at 8
Friday, April 15, at 1:30
Saturday, April 16, at 8
Tuesday, April 19, at 8

Pre-Concert Talks by the California-based conductor/scholar Charles Barber

KURT MASUR conducting

SHOSTAKOVICH — Violin Concerto No. 1, Opus 77[99]

Nocturne
Scherzo
Passacaglia
Burlesque

VADIM REPIN

INTERMISSION

BRUCKNER — Symphony No. 4 in E-flat, *Romantic*

Bewegt, nicht zu schnell
[With motion, not too fast]
Andante quasi Allegretto
Scherzo. Bewegt;
Trio: Nicht zu schnell. Keinesfalls schleppend
[Not too fast. On no account dragging]
Finale. Bewegt, doch nicht zu schnell
[With motion, but not too fast]

Conductor Kurt Masur is joined by the young Russian violinist Vadim Repin for Shostakovich's Violin Concerto No. 1, a work with a dual genesis. Written originally in 1947-48, when it was designated Opus 77, it received the later opus number 99 upon its publication in 1955, when it was first performed by David Oistrakh and conductor Evgeny Mravinsky. The concerto makes extensive use of the composer's "D-S-C-H" motto representing the initial letters of Shostakovich's first and last names ("D" for "Dmitri," "SCH" for "Schostakovich" being E-flat, C, and B-natural in German notation). Bruckner wrote his so-called *Romantic* Symphony in 1874, revising it significantly a few years later with a new scherzo and expanded finale. Conducted by the Wagnerite Hans Richter, the 1880 premiere of the later version was a great success.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Wednesday, April 13, at 7:30 p.m.
(Open Rehearsal)
Thursday 'C'—April 14, 8-10:15
Friday 'A'—April 15, 1:30-3:45
Saturday 'A'—April 16, 8-10:15
Tuesday 'C'—April 19, 8-10:15

KURT MASUR, conductor
VADIM REPIN, violin

SHOSTAKOVICH	Violin Concerto No. 1
BRUCKNER	Symphony No. 4, *Romantic*

Thursday 'A'—April 21, 8-9:45
Friday Evening—April 22, 8-9:45
Tuesday 'B'—April 26, 8-9:45

CHRISTOPH VON DOHNÁNYI, conductor
ALBAN GERHARDT, cello

LUTOSŁAWSKI	Concerto for Orchestra
SCHUMANN	Cello Concerto
RAVEL	*La Valse*

James Levine Series—
Wednesday, April 27, 8-9:45
(Please note that there will be no Pre-Concert Talk for this program.)

EVGENY KISSIN, piano
JAMES LEVINE, piano

ALL-SCHUBERT PROGRAM	*Fantasie* in F minor for piano four-hands, D.940
	Allegro in A minor for piano four-hands, D.947, *Lebensstürme*
	Sonata in C for piano four-hands, D.812, *Grand Duo*

Programs and artists subject to change.

Thursday 'B'—April 28, 8-10:05
Friday 'B'—April 29, 1:30-3:35
Saturday 'B'—April 30, 8-10:05

CHRISTOPH VON DOHNÁNYI, conductor

BIRTWISTLE	*The Shadow of Night*
MAHLER	Symphony No. 1

Tuesday 'C'—May 3, 8-9:55
Thursday 'C'—May 5, 8-9:55
Friday 'B'—May 6, 1:30-3:25
Saturday 'B'—May 7, 8-9:55

RAFAEL FRÜHBECK DE BURGOS, conductor
STEPHEN KOVACEVICH, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
RESPIGHI	*Fountains of Rome*
RESPIGHI	*Pines of Rome*

Sunday, May 8, at 3 p.m.
Jordan Hall, New England Conservatory

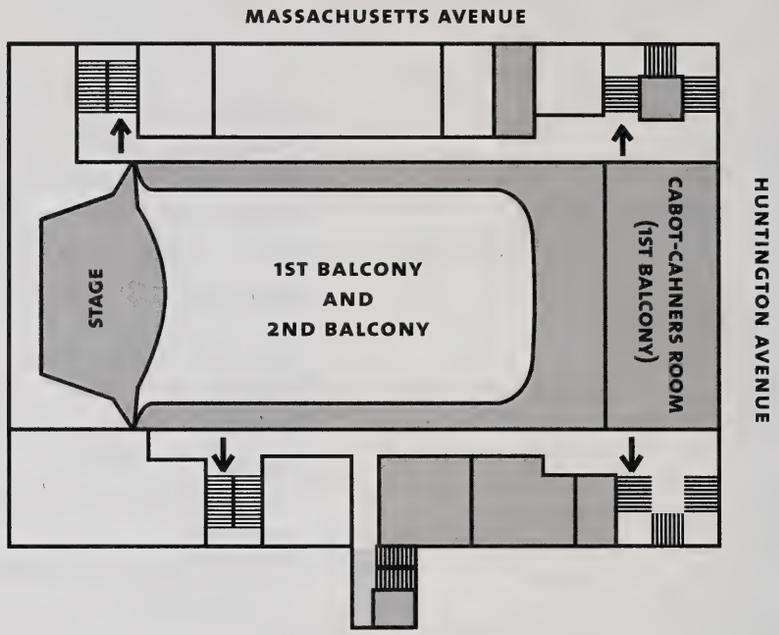
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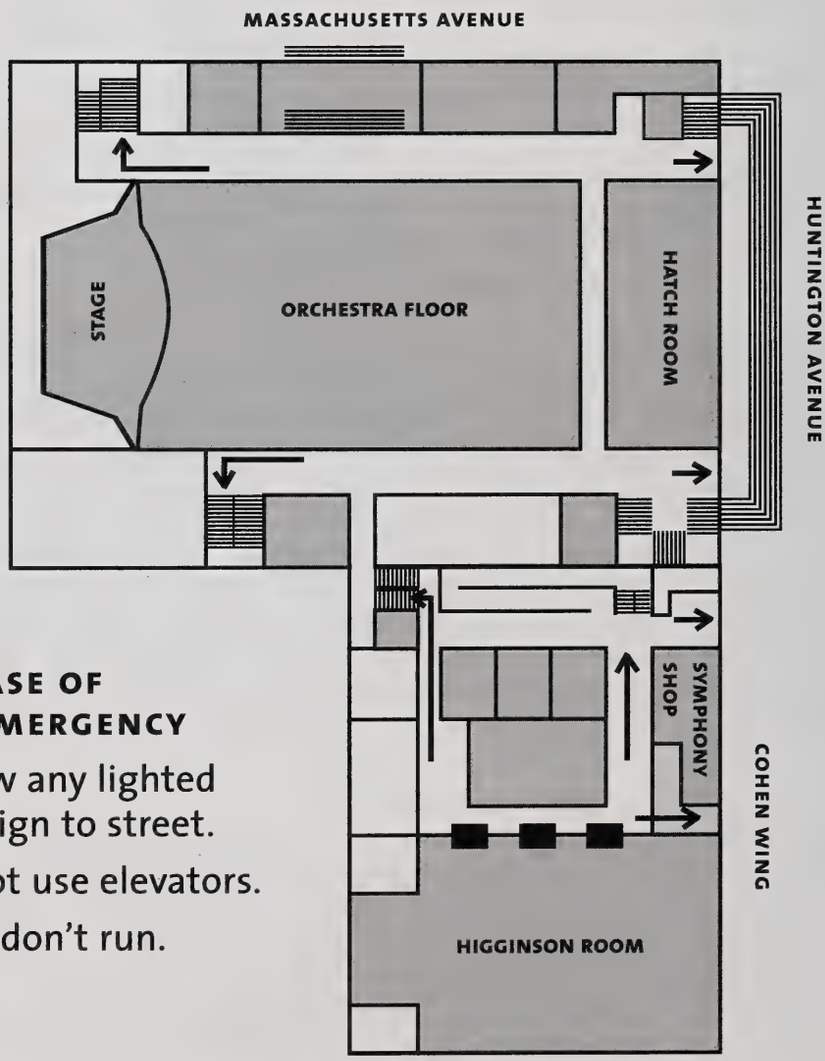
MOZART	Duo in E-flat for violin and viola, K.424
BRITTEN	*Phantasy*, Opus 2, for oboe, violin, viola, and cello
FINE	Partita for Wind Quintet
PROKOFIEV	Quintet in G minor, Opus 39, for oboe, clarinet, violin, viola, and double bass

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

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CHAMBER MUSIC TEA V
Friday, April 1, at 2:30

CHAMBER PRELUDE II
Saturday, April 2, at 6

COMMUNITY CONCERT VI
Sunday, April 3, at 3, at the Peabody-Essex Museum, Salem

This concert is made available free to the public through the generosity of State Street Foundation.

THOMAS ROLFS and BENJAMIN WRIGHT, trumpets
JONATHAN MENKIS, horn
NORMAN BOLTER, trombone
MIKE ROYLANCE, tuba

J.S. BACH	Contrapunctus No. 9 from *The Art of the Fugue,* arranged for brass quintet
BOLTER	*Mystery Dreams: Cydonia* for two trumpets, horn, trombone, and tuba
SAMPSON	*Morning Music* for brass quintet
EWALD	Quintet in B-flat minor, Opus 5, for brass quintet Moderato Adagio non troppo lento Allegro moderato

Notes on the Program

The Art of Fugue, probably begun around 1738, was one of the last pieces **J.S. Bach** (1685-1750) worked on at the end of his life. An inscription in the manuscript of the final fugue, in the handwriting of Bach's son Carl Philip Emanuel Bach, reads (in German), "While working on this fugue, where the name B.A.C.H. appears in the countersubject, the composer died." (B-A-C-H, in German nomenclature, translates

to our B-flat–A–C–B-natural: Bach's musical "signature.") This is one of several Bach works that fulfills an almost encyclopedic role in the demonstration of various compositional techniques. Already in Bach's middle life, during his time at Cöthen in the early 1720s, we find his unsurpassed music for solo violin, the six cello suites, and the *Brandenburg* Concertos, collections that exemplify their genres. Of his later works besides *The Art of the Fugue*, the *Goldberg* Variations and *A Musical Offering*, along with the forty-eight Preludes and Fugues of *The Well-tempered Clavier* (written over the course of many years and compiled by 1742), explore the furthest reaches of contrapuntal art for the keyboard.

The Art of the Fugue, a virtuosic display of formal contrapuntal genres, consists of eighteen extant canons and fugues and one incomplete fugue. The manuscript does not indicate instrumentation, and there is no conclusive evidence as to whether the work was even intended for performance. Some scholars have considered the piece a kind of encyclopedia of contrapuntal technique, a compositional meditation, designed more for study or for the "inner ear" than for performance. On the other hand, Bach was a consummately practical musician; would he have written music for abstract posterity, even at this late stage of his life?

"Contrapunctus IX" is a double fugue—more completely, a double fugue in double counterpoint at the twelfth—in D minor. The first subject, beginning in the alto voice, is eight bars long, a leap of an octave followed by a descending scale, a rising passage of short sequences, and another descending passage of short figures. The second subject, starting in the topmost voice in the thirty-fifth measure, is the familiar one that recurs throughout *The Art of Fugue*: a leap of a fifth, descending major third, descending minor third (all outlining the D minor triad), followed by a four-note ascending scale beginning from the leading tone and a descending scale back to the tonic. This is presented in tandem with a further statement of the first subject of Contrapunctus IX, and the two are worked out together over the remaining course of the fugue.

—Robert Kirzinger

* * * * *

Boston Symphony Orchestra second trombonist **Norman Bolter** (b.1955) has composed music from a very early age, with the last eleven years witnessing an outpouring of new works winning him acclaim as a composer in the U.S. and




Tanglewood



THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

abroad. Besides his own recordings of his works, his compositions have appeared on recordings by trombonists Joseph Alessi, Ronald Barron, Douglas Yeo, and James Miller. His music has been performed throughout the world, including in Asia, Australia, New Zealand, South America, Europe and the U.S.

In his numerous compositions (more than 100 to date), Mr. Bolter explores creating tangible atmospheres through music inspired by the natural worlds and the human story, using a broad range of instrumentation, including solo instruments (trombone, trumpet, tuba, French horn, flute, didjeridoo, ram's horn, serpent, and others), brass ensemble, trombone choir, concert band, brass band, mixed chamber ensemble, and orchestra. He has written more music for the trombone than any other composer, and has received commissions from numerous organizations and individuals, including the Pro Arte Chamber Orchestra, the Zellmer-Minnesota Orchestra Trombone Competition, the University of St. Thomas, the Online Trombone Journal, New York Philharmonic principal trombonist Joseph Alessi, and several BSO colleagues. His conducting includes New England Conservatory trombone ensemble and chamber music groups as well as the Frequency Band.

Mr. Bolter serves on the faculties of the New England Conservatory of Music and Longy School of Music. Many of his students hold positions in major symphony orchestras, chamber music groups, and universities around the world. Besides conducting regular master classes, he also holds special workshops, Frequency Band "retreats," co-conducted with psychologist Dr. Carol Viera, designed to offer a sanctuary for musicians and an enhanced ecology for the expression of atmospheric music. Mr. Bolter is also co-author, with Dr. Viera, of several papers and booklets, including *Methods of Effective Practice*, *High Range Exercises*, *It's Not All in the Air*, *Composing: A Frequency Band Approach*, and *Metronome Meditation*.

"Mystery Dreams: Cydonia"

In June 1976, the Viking Orbiter shot a photograph of the surface of the planet Mars that has potently stirred both wonder and controversy from that day forward. This photo revealed, in an area of Mars called Cydonia, what appeared to be a "face" very similar to that of the sphinx in Egypt, and nearby were structures resembling pyramids. After careful study by a team of interested scientists, impressive mathematical data were collected strongly supporting the theory that these structures were deliberately and intelligently constructed. And despite the ensuing rebuttal and ongoing debate over the validity of this theory and what these structures may or may not really be, this haunting discovery continues to promote awe and wonder in those whose minds can stretch beyond the known, stirring the unlimited imagination. Following many long hours, during which the composer immersed himself in "mystery dreaming" about this breathtaking wonder, the music *Mystery Dreams: Cydonia* came into being, an expression of the composer's personal connection to this mysterious domain and the accompanying atmosphere that appeared with it.

—Norman Bolter

* * * * *

Composer and trumpeter **David Sampson** (b.1951) studied at the Curtis Institute of Music, Hunter College, the Manhattan School of Music, and Écoles d'Art Americaine, working with such teachers as Karel Husa, Henri Dutilleux, and John Corigliano. He has been recognized with numerous grants from such organizations as ASCAP, the NEA, and the New Jersey State Council for the Arts, and is the recipient of numerous commissions, including those from Chamber Music America, the International Horn Society, the Chicago Chamber Players, and the American Brass Quintet, among others. Recent works include *Hommage: JFK*, commissioned and premiered by the National Symphony Orchestra; *Monument*, commissioned by the Barlow Endowment for the Memphis Symphony; his Concerto for Cello and Orchestra, commissioned by the Bergen Foundation and premiered by the New Jersey Symphony Orchestra, and *Triptych* for trumpet and orchestra, commissioned by Raymond Mase and the International Trumpet Guild, premiered by Mase at the Aspen Music Festival, and also performed by Mase and the American Composers Orchestra at Carnegie Hall.

Sampson's music is represented by numerous recordings, including the American Brass Quintet's recording of *Morning Music* for the Summit label. Sampson also recently co-authored a new trumpet method with Raymond Mase, published by G. Schirmer. He has served on the Board of the Composers Guild of New Jersey, is a member of Solid Brass, and is the Founding President of the "Hardly Any Sampson" Music Festival.

Morning Music was premiered by the American Brass Quintet at the Aspen Music Festival in summer 1987. For the American Brass Quintet's recording of the piece, Sampson provided the following note:

> *Morning Music* for brass quintet, written for the American Brass Quintet, is a sequel to a previous work of mine titled *In Memoriam: W.E.S.* for woodwind quintet written in 1981. The subject of that piece was the murder of my brother by the Ku Klux Klan and American Nazis in 1979. *Morning Music* deals with my thoughts and feelings seven years later. As you will hear, the anguish over the death is as intense as ever, but a certain sense of strength and hope will emerge from these ashes. There is even beauty. The work is in one movement with several clearly delineated sections ending with a fast-paced coda. I dedicated this work to my mother, certainly the strongest individual I have ever known.

* * * * *

Music was an avocation for **Victor Ewald** (1860-1935). Born in St. Petersburg, Russia, Ewald trained as a civil engineer, a career in which he earned considerable distinction; from 1895 to 1915 he was a professor at the Institute of Civil Engineering. An engineer and teacher throughout his life, he kept music as a pastime, playing cello and French horn. Such musical dilettantism was common in Russia at that time: Borodin (a chemist), Rimsky-Korsakov (a navy inspector) and Mussorgsky (a civil servant) were all in Ewald's circle. Ewald participated in amateur chamber music evenings and wrote a number of chamber pieces. Like other composers in the early years of the twentieth century he also was active as an ethnomusicologist, participating in expeditions in the north of European Russia to collect folk songs.

Written in 1910, the Quintet No. 1, Opus 5, is one of three pieces for brass quintet by Ewald. It would have originally been scored for two cornets, E-flat horn, euphonium, and bass trombone. The lyrical melodies and pulsing rhythms were clearly influenced by Russian folk music. Set in three movements, the quintet is a staple in the literature, requiring strong individual and ensemble performance skills.

—Jonathan Menkis

A native of Sioux City, Iowa, **Thomas Rolfs** joined the BSO trumpet section in 1991. He is now associate principal trumpet of the BSO and principal trumpet of the Boston Pops Orchestra. As a student, Mr. Rolfs was a Tanglewood Music Center Fellow in 1978, going on to earn his bachelor of music degree from the University of Minnesota

and a master of music degree from Northwestern University. He returned to Minnesota in 1986 for a five-year tenure as a member of the Saint Paul Chamber Orchestra. Mr. Rolfs has been a soloist with the Boston Symphony, the Boston Pops Orchestra, and the Saint Paul Chamber Orchestra, and a guest artist with the National Arts Centre Orchestra of Ottawa. At John Williams's request, he was a featured soloist on Mr. Williams's Grammy-nominated soundtrack to the Academy Award-winning film *Saving Private Ryan*. His varied musical background includes performances with the Minnesota Orchestra, the Vienna Philharmonic, the Empire Brass, and the Saint Petersburg Philharmonic, as well as teaching at Boston University. On July 4, 2001, Mr. Rolfs was soloist in John Williams's *Summon the Heroes* for the nationally televised Boston Pops concert on the Esplanade.

BSO trumpet player **Benjamin Wright** represents his family's fifth generation of trumpet players; in the 1800s his great-great-grandfather was bandleader and first cornet in Buffalo Bill Cody's Circus Band. Mr. Wright started music as a three-year-old Suzuki violinist, switching to trumpet at ten. In high school he attended the Interlochen Center for the Arts and the Interlochen Arts Academy, and was a finalist in the *Seventeen* Magazine/General Motors Concerto Competition. He earned a bachelor's degree at the Cleveland Institute of Music with Michael Sachs. While in Cleveland he won the International Trumpet Guild and National Trumpet Competitions, as well as the school's Concerto Competition, and, upon graduation, the Bernard Adelstein Prize for Trumpet Performance. He then left Cleveland to continue his studies in New York City with Mark Gould. Mr. Wright has performed with the National Symphony Orchestra, the New York Philharmonic, and the Tanglewood Music Center Orchestra. During his two summers as a Tanglewood Music Center Fellow he was awarded the C.D. Jackson Prize and Wynton Marsalis Fellowship, and performed in the 50th-anniversary production of Britten's *Peter Grimes*. A former member of the Kennedy Center Opera House Orchestra and of the Chicago Symphony, he joined the BSO trumpet section in July 2002 and is currently a faculty member at the New England Conservatory of Music, the Longy School of Music, and the Boston Conservatory.

Originally from West Orange, New Jersey, and now living in Lincoln, Massachusetts, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. He is on the faculty of the New England Conservatory of Music. Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

Born in Minneapolis, Minnesota, BSO second trombone **Norman Bolter** began his formal trombone studies at nine with Ed Von Hoff of the St. Paul Public School System, later studying with Ronald Rickets and Steven Zellmer of the Minnesota Orchestra and with John Swallow at the New England Conservatory of Music. An alumnus of the Tanglewood Music Center, where he won the C.D. Jackson Award, he joined the BSO in 1975 at twenty, becoming the BSO's youngest member at that time. He is also principal trombonist of the Boston Pops Orchestra and was a founding member of the Empire Brass Quintet, the first brass ensemble ever to win the prestigious Walter H. Naumberg Award in Chamber Music. Besides appearing on BSO, Boston Pops, and Empire Brass recordings, he is also heard as principal trombonist on recordings with the Orchestre National Bordeaux Aquitaine and is soloist and conductor on two recordings of his own compositions, "Experiments in Music" and "Anew at Home." Mr. Bolter is on the faculties of the Longy School of Music and the New England Conservatory of Music.

Mike Roylance became the BSO's tuba player at the start of the 2003 Tanglewood season. Born in Washington, D.C., he attended the University of Miami and received a bachelor of arts degree from Rollins College in Winter Park, Florida. At Rollins, he served on the faculty conducting the brass ensemble and directing the Pep Band. He was professor of tuba and euphonium at the University of Central Florida, and did graduate studies in the master of music program at DePaul University in Chicago. After moving to Chicago, he was invited to play with the Chicago Symphony, the Minnesota Orchestra, and the Seattle Symphony. For the 2001-02 season he was principal tubist with the Civic Orchestra of Chicago, having previously spent fifteen years as a freelance musician and teacher in Orlando, Florida, performing on tuba and electric bass in orchestras, chamber groups, Dixieland bands, big bands, and Broadway show ensembles. He was a member of Walt Disney World's "Future Corps" and principal tubist with the Walt Disney World Orchestra, as well as a member of the Rosie O'Grady Dixieland Jazz Band. His career has also included performances in Europe, with the Classical Festival Orchestra in Vienna and with the Sam Rivers Rivbea Jazz Orchestra in Portugal; and in Japan, where he appeared as soloist and taught master classes. Mike has studied with such notable players as former University of Miami professor Connie Weldon, James Jenkins of the Jacksonville Symphony, Bob Tucci of the Bavarian State Opera, retired BSO tuba player Chester Schmitz, Gene Pokorny of the Chicago Symphony, and retired San Francisco Symphony tuba player Floyd Cooley. He currently teaches at the Boston Conservatory, Boston University, and the New England Conservatory of Music.

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RONAN LEFKOWITZ and SI-JING HUANG, violins
MARK LUDWIG, viola
SATO KNUDSEN, cello
RICHARD SEBRING and JONATHAN MENKIS, horns
with
PAUL W. FINNEGAN and ETHAN BERG, actors
MARK LUDWIG, speaker

COMEDY IN MUSIC

HAYDN — Quartet in E-flat, Opus 33, No. 2, *The Joke* (Hob. III:38)
Allegro moderato
Scherzando; Trio
Largo
Finale: Presto

HINDEMITH — Repertory for Military Music *"Minimax,"* for string quartet
Army March 606
Overture to Water-poet and Bird-peasant
Two Happy Filthy People
Old Cutlets

INTERMISSION

MOZART — *Ein musikalischer Spass* ("A Musical Joke"), K.522
Allegro
Menuetto: Maestoso; Trio
Adagio cantabile
Presto

Notes

Franz Joseph Haydn (1732-1809) is considered the father of the string quartet—the ensemble of two violins, viola, and cello. (To call him "inventor" would be far too absolute; Haydn's Italian contemporary Boccherini was also a major composer in the genre.) Haydn was certainly central in the string quartet's development as a medium, its elevation from occasional music to that of staple of the Classical chamber music repertoire. It was through Haydn's example (specifically the Opus 33 pieces) that Mozart attained mastery of the string quartet, and with Haydn's sometime pupil Beethoven we see the genre become the Parnassus of chamber music.

All told, Haydn wrote more than seventy string quartets. Prior to the six of Opus 33, he had already written several sets, the first few going by the designation of "divertimenti." With Opus 33, published in 1781, the string quartet evolves from the standard texture of first violin accompanied by three strings to that of four individual, largely independent parts, with movement structures that begin to approach the complexity of their counterparts in symphonic music. Haydn himself said that with Opus 33 he had embarked on a "*Ganz neue besondere Art*"—a completely new kind of composition.

That Opus 33, No. 2, is still transitional is evident from the soloistic primacy of the first violin in the opening movement and in the relative simplicity of the formal arguments throughout. The first movement is a straightforward sonata form, though as is usual in Haydn the movement is virtually monothematic, that is, a secondary theme is really an extension of the first and plays a transitional, rather than thematic, role. The scherzo second movement is only just removed from the traditional minuet; the little "echo" extending the first phrase is a typically clever Haydn touch. With the viola and cello in duet by themselves at the beginning of the slow movement, we enter a new stage of the string quartet as a genre, in which the lower instruments begin to assert their independence. The final phrases of the high-spirited finale give us the quartet's nickname, *The Joke*.

* * * * *

Paul Hindemith (1895-1963), the son of a poor laborer, had violin lessons as a child and managed in spite of straitened circumstances to lay the foundations of a musical career. He studied with the Austrian Adolf Rebner, who saw to his entry into the Hoch Conservatory in Frankfurt, which Paul's brother Rudolf also attended. He began to write music in his late teens, just before the start of World War I. In spite of the war, Hindemith managed to become a section violinist with the Frankfurt Opera Orchestra, rising quickly to the position of concertmaster. He even continued to compose. He won the Mendelssohn Prize for his String Quartet, Opus 2, in 1916, and the following year the firm Breitkopf & Härtel published his Three Movements for Cello and Piano, Opus 8. In 1917, however, he was conscripted into military service. He ran into some relatively good luck, being assigned as a drummer to his regiment's military band, playing string quartets for his music-loving commanders, and rarely traveling to the front lines. Even during his service he managed somehow to find the time and concentration to compose. This remarkable commitment to the hard work of being a musician put its stamp on Hindemith's entire career as performer, composer, and teacher.

Hindemith's first pieces after the war were the Six Sonatas, Opus 11, which can be seen as exercises in idiomatic writing for solo string instruments with and without piano. In addition to wanting to elevate his musical craft, he was committed to a

strain of German neoclassicism known as "The New Objectivity," which demanded a complete avoidance of Romantic and sentimental notions in art. At the (ostensibly) other end of the spectrum, he was also experimenting with theater works of a decidedly avant-garde stripe, drawing on the aesthetics of the Dada, Expressionist, and Absurdist movements. In many ways he represented the German perspective on the concurrent activities of the group of French composers known as *Les Six* and of the American pianist George Antheil. The subjects of some of his theater works of the period are telling: the opera *Murder, Hope of Women* (1922), was based on a 1908 play by the Expressionist painter Oskar Kokoschka, and the puppet-opera *Das Nuschi-Nuschi* is an absurdist fable involving castration. His musical materials drew on jazz as well as the frantic exuberance and frenzied industrial activity of postwar Europe.

Hindemith's *Repertorium für Militärmusik "Minimax"* ("Repertory for Military Music") for string quartet is a six-movement parody of military music, four of which will be performed here. Not the least part of the joke is Hindemith's scoring of what would typically be brass band or wind band music for string quartet, the most elevated of chamber music genres. The burlesque titles indicate in some measure the set-pieces being parodied. *"Armeemarsch 606 (Der Hohenfürstenberger)"* ("Army March 606 [The Hohenfürstenberger]") pokes fun at generic military march music. The subtitle is apparently a sincere homage to an important patron of the Donaueschingen Festival, Prince Fürst von Fürstenberg, as well as a reference to an actual march, the "Hohenfriedberger." The second movement, *Overtüre zu Wasserdichter und Vogelbauer* ("Overture to 'Water-poet and Bird-peasant' "), is a play on Suppé's famous *Poet and Peasant* Overture. The third and fourth movements, "An Evening on the Danube" and "Dandelions on Brook's Edge"—Concert Waltz are omitted here. The fifth movement, *Die beiden lustigen Mistfinken* ("Two Happy Filthy People") alludes to a piece by one Henri Kling, "Die beiden kleinen Finken" ("The Two Little Finches"), a "Fantasie-polka" for two flutes or piccolos and accompaniment. Hindemith calls for his violins to mimic Kling's flute-finches. (The word "*Mistfink*" elides the German words for "dung" and "finch.") The final movement, *Alte Karbonaden* ("Old Cutlets"), is a pun on another military march, Karl Teike's "Alte Kameraden" ("Old Comrades").

* * * * *

Wolfgang Amadè Mozart (1756-1791) wrote his one lampoon of a musical score on June 11, 1787. He was then at work upon *Don Giovanni*; he had composed his great G minor quintet the month previous and would compose *Eine kleine Nachtmusik* in August. An inveterate joker, fond of word-play in his letters, and in certain canons to texts as unrefined as their counterpoint is faultless, he never except in this case distorted music itself.

This bit of parody has been published as a "*Dorfmusikanten Sextett*" ("Sextet for Village Musicians"), but wrongly. Village musicians are not the butt of this joke, but the would-be composer. It is in the form of a divertimento like four others he had written, for string quartet and two horns, with the difference that the smoothest of composers here forces himself, against every instinct, to be ungainly. The harmonies are wrong, the distribution of chords awkward. There are trills on wrong notes. The horns for once refuse to blend with the strings. The opening theme is choppy and ends a bar too soon. If the breaking of musical laws were constant, the point would be lost. Mozart ripples along amiably for a few bars only to trip us up unawares. In the minuet a solo passage for the horns begins *dolce*, only to go completely awry. In the Trio the first violin carries a scale passage to its top and adds a

lame extra note. In the "Adagio cantabile" (a direction Mozart rarely permitted himself) the solo violin becomes lost in ornamental passages. His cadenza makes fun of that custom and the ensuing cadence disposes of the impregnable dignity of cadences for one and all, as if Mozart too were weary of them. The Presto leads us on only to spring surprises, traverses a false fugato, and coming to its close, hammers away at the tonic chord, only to end in harmonic confusion.

—Notes by Robert Kirzinger (Haydn, Hindemith)
and John N. Burk (Mozart)

Since its inception in 1986, the **Hawthorne String Quartet** has performed extensively throughout Europe, South America, Japan, and the United States, including such major festivals as Tanglewood, Ravinia, and Aspen. The quartet has distinguished itself internationally for championing the works of composers persecuted during the Nazi regime, with an emphasis on the Czech composers incarcerated in the Theresienstadt concentration camp (Terezín). The ensemble has collaborated with such artists as Christopher Hogwood, Ned Rorem, André Previn, Sir Simon Rattle, Yo-Yo Ma, Joshua Bell, Lynn Harrell, Martha Argerich, and the Philobolus Dance Company. It has made solo appearances with the Boston Symphony (giving the American premiere led by Seiji Ozawa of Ervín Schulhoff's Concerto for String Quartet and Chamber Orchestra), National Symphony, Juilliard Orchestra, and Deutsche Kammerphilharmonie. Produced by the Terezín Chamber Music Foundation, the quartet's recordings "Chamber Music from Theresienstadt" and "Silenced Voices" feature music of composers persecuted during World War II. The quartet has also recorded chamber music by Arthur Foote, Samuel Coleridge-Taylor, and Thomas Oboe Lee. It can be heard on several motion picture and documentary soundtracks, and has performed on radio and television programs worldwide. For London/Decca's "Entartete Musik" series it recorded Schulhoff's Concerto for String Quartet and Chamber Orchestra and string quartets of Pavel Haas and Hans Krása. Upcoming projects include recordings, the commissioning and performance of new chamber works, the national release of a PBS documentary on the history of artists incarcerated in Terezín, and educational programs spearheaded by the Terezín Chamber Music Foundation. Made up of members of the Boston Symphony Orchestra, the Hawthorne String Quartet takes it name from the New England novelist Nathaniel Hawthorne and in 1998 was appointed quartet-in-residence at Boston College.

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University, the New England Conservatory of Music, and the University of Washington. In 1979 he was a Tanglewood Music Center Fellow. Previously principal horn of the Rochester Philharmonic, he joined the BSO in 1981 as third horn; he became associate principal horn of the BSO and principal horn of the Boston Pops Orchestra in 1982. Mr. Sebring has been soloist with the Boston Symphony in Boston, at Tanglewood, and on tour; he has also been soloist with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he is also a member of the Walden Chamber Players. An active studio musician, Mr. Sebring's work was featured prominently in John Williams's score for the motion picture *Saving Private Ryan*.

Originally from West Orange, New Jersey, and now living in Lincoln, Massachusetts, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. He is on the faculty of the New England Conservatory of Music. Mr. Menkis is an occasional soloist in the Boston area and performs chamber music frequently.

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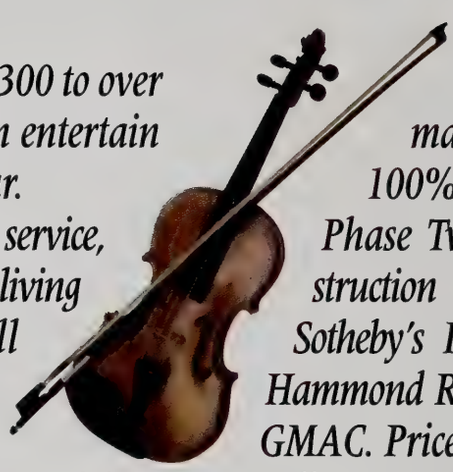


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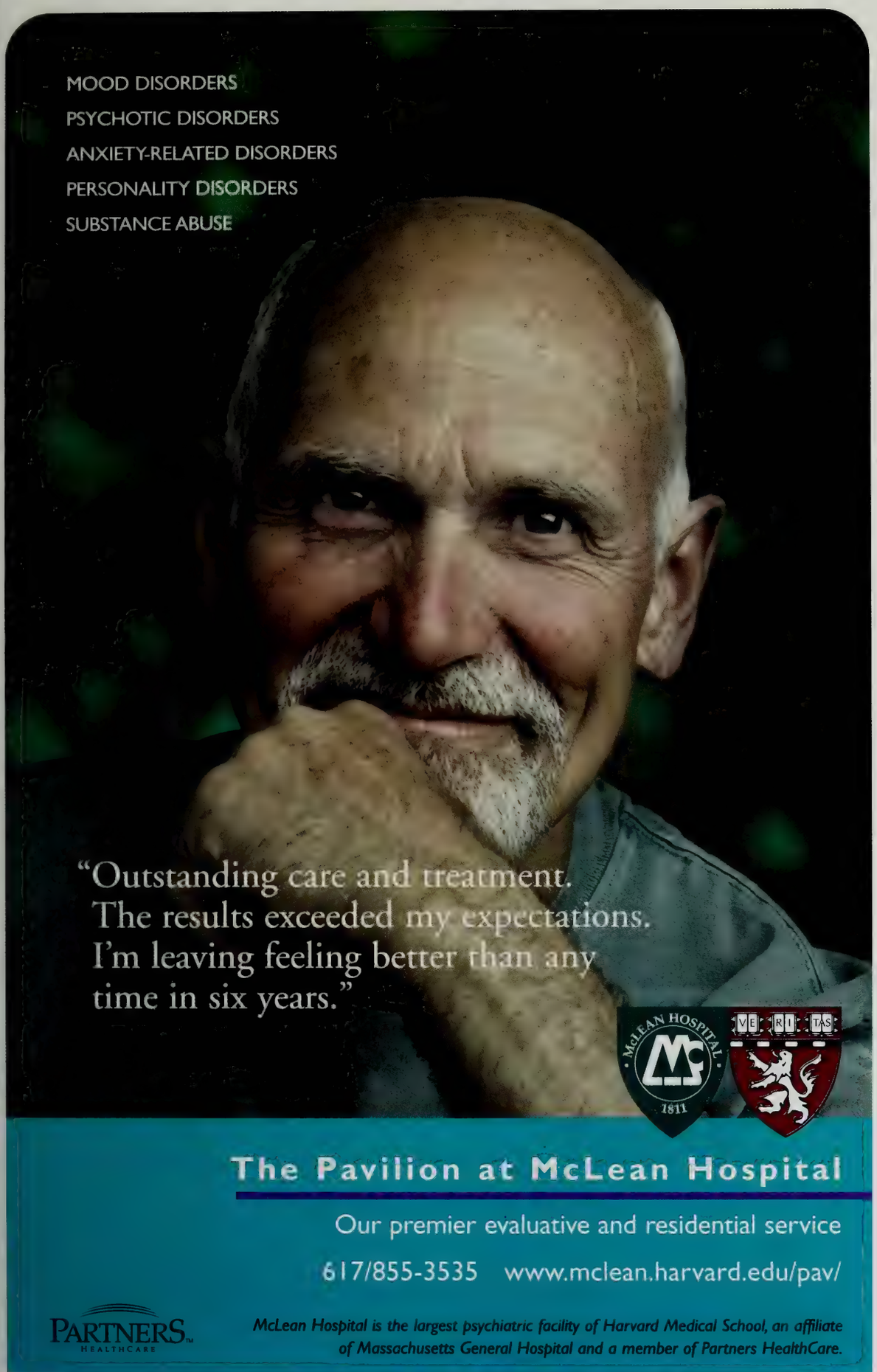
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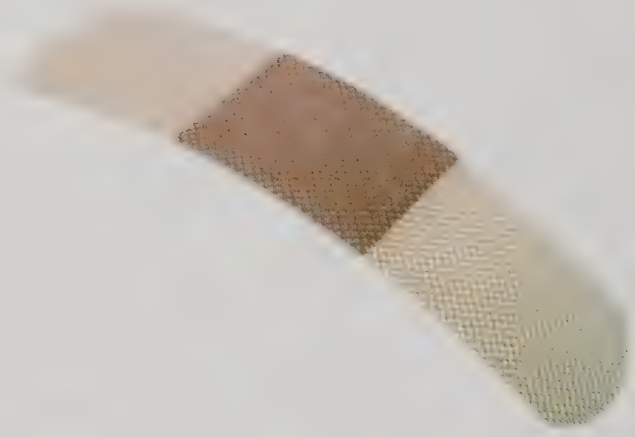
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This week's Pre-Concert Talks are given by
BSO Publications Associate Robert Kirzinger (April 14, 16) and
BSO Director of Program Publications Marc Mandel (April 15, 19).

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BSO

Announcing James Levine's Second Season as BSO Music Director

In the 2005-2006 season—the 125th season of the Boston Symphony Orchestra, and James Levine's second season as BSO Music Director—Maestro Levine will lead the Boston Symphony Orchestra in eleven programs offering masterworks that are part of BSO history, as well as programs juxtaposing masterpieces by two seminal figures in music, Ludwig van Beethoven and Arnold Schoenberg.

More than any other American orchestra, the BSO has maintained a great tradition performing the French repertoire, to be reflected in Mr. Levine's season-opening all-French program (concluding with Saint-Saëns's *Organ* Symphony) as well as his performances of Debussy's *La Mer* and Berlioz's *Symphonie fantastique*. Recognizing the BSO's proud tradition of commissioning and performing new music, a single program (in December) brings together four works given their world or American premieres by the BSO—Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission), Dutilleux's Symphony No. 2, *Le Double* (a BSO 75th-anniversary commission), Elliott Carter's *Boston Concerto* (a BSO commission premiered here in 2003), and Bartók's Concerto for Orchestra (commissioned by Serge Koussevitzky and introduced in 1944). Mr. Levine will also lead the BSO in the premieres of three newly commissioned works—Carter's *Three Illusions for Orchestra*; a new work by Leon Kirchner; and the east coast premiere of Peter Lieberson's *Neruda Songs* with Lorraine Hunt Lieberson as soloist. Also figuring in Mr. Levine's programming are such important, varied masterworks as Mozart's Symphony No. 35, *Haffner*, Schumann's Symphony No. 4, Strauss's *Till Eulenspiegel's Merry Pranks*, Mahler's Symphony No. 4, Ives's *Three Places in New England*, and Gershwin's Piano Concerto in F.

Highlights of the first six programs in the Levine/BSO Beethoven/Schoenberg project (to be continued in 2006-07) include Beethoven's Ninth Symphony and *Missa Solemnis*, Schoenberg's lushly romantic *Gurrelieder* and *Pelleas und Melisande*, an all-Beethoven program featuring the Beethoven Triple Concerto for piano, violin, and cello (with Jonathan Biss, Miriam Fried, and Ralph Kirshbaum) framed by the symphonies 2 and 7, and a special Boston Symphony Chamber Players program, with guest vocalists Anja Silja and Matthew Polenzani, in which Mr. Levine will appear as both pianist and conductor. Also among the guest artists joining Mr. Levine and the BSO in 2005-2006 are vocalists Ben Heppner, Karita Mattila, René Pape, Dorothea Röschmann, Dawn Upshaw, and Deborah Voigt; organist Simon Preston, and pianist Jean-Yves Thibaudet.

Conductor Emeritus Bernard Haitink and former BSO principal guest conductor Sir Colin Davis return to the Symphony Hall podium next season, as do guest conductors Paavo Berglund, Rafael Frühbeck de Burgos, Christoph von Dohnányi, Kurt Masur, David Robertson, Robert Spano, and Yuri Temirkanov. Austrian conductor Manfred Honeck makes his BSO debut, and BSO Assistant Conductor Jens Georg Bachmann makes his subscription series debut. Additional guest soloists include pianists Piotr Anderszewski, Richard Goode, and Andreas Haefliger; violinists Joshua Bell, Julia Fischer, Gidon Kremer, Gil Shaham, and Frank Peter Zimmermann; cellist Yo-Yo Ma, who plays the world premiere of a new work for cello and orchestra commissioned from Osvaldo Golijov; and percussionist Christopher Lamb.

Brochures with complete program and ticket information for the BSO's 2005-2006 subscription season will be available in April. PLEASE NOTE THAT SUBSCRIBERS WILL RECEIVE THEIR RENEWAL INFORMATION IN EARLY APRIL. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2005-2006 Brochure, Symphony Hall, Boston, MA 02115.

The Walter Piston Society Concert
Friday, April 15, 2005

The Walter Piston Society honors those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops. Walter Piston (1894-1976), who endowed the Principal Flute Chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. After studying under Georges Longy, he graduated from Harvard and became chair of Harvard's School of Music. Mr. Piston played piano, violin, flute, saxophone, viola, and percussion. He also wrote texts on music theory. His noted students included Leonard Bernstein. Late in life, the French government bestowed the Officier de l'Ordre des Arts et des Lettres on Mr. Piston.

The Boston Symphony Orchestra wishes to thank and recognize the members of the Walter Piston Society, who have made life-income gifts and/or named the BSO in their estate plans, and has named this Friday's concert in their honor. The support provided by these gifts helps to preserve this great orchestra for future generations.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

(April 14, 16) and BSO Director of Program Publications Marc Mandel (April 15, 19) discuss Shostakovich and Bruckner. In the weeks ahead, Hugh Macdonald of Washington University in St. Louis discusses Lutosławski, Schumann, and Ravel (April 21-26), Robert Kirzinger discusses Birtwistle and Mahler (April 28-30), and Marc Mandel (May 3, 5, 6) and scholar/teacher Elizabeth Seitz (May 7) discuss Beethoven and Respighi.

PLEASE NOTE that there will be no Pre-Concert Talk before the Evgeny Kissin/James Levine four-hand Schubert recital on Wednesday night, April 27.

The Beranek Room

Located off the left side of Symphony Hall's first balcony, the Beranek Room is an elegant private donor lounge for members of the Higginson Society of the Boston Symphony Annual Fund and members of the BSO Business and Professional Friends. The room is open to members for complimentary refreshments two hours prior to subscription series concerts, and also during intermission. For the Friday-afternoon concerts, sandwiches may be purchased until concert time. For Higginson Society membership information, please contact Kate Krupanski at (617) 638-9253. For BSO Business and Professional Friends membership information, please contact Jo Frances Kaplan at (617) 638-9264.

Correction

In the program note for George Gershwin's *An American in Paris* (March 17-22) it was mistakenly stated that those performances of Gershwin's tone poem were the first by the Boston Symphony Orchestra. What it should have said was that those were the BSO's first *subscription* performances of *An American in Paris*, and the first by the BSO in Symphony Hall (though it has been played here on many occasions by the Boston Pops). Arthur Fiedler conducted the first BSO performance of *An American in Paris* on August 9, 1974, at Tanglewood (having earlier led a Pops performance as part of Tanglewood on Parade on August 6, 1959). Subsequent BSO performances of *An American in Paris* were given by Seiji Ozawa (on tour in Peking, China, on March 17, 1979, and then at Tanglewood on July 4, 1987) and John Williams (twice as part of Tanglewood on Parade, on August 21, 1990, and August 5, 1997).

BSO Members on Compact Disc

A new CD from GM Recordings features BSO principal bass player Edwin Barker with the Pro Arte Chamber Orchestra led by Gunther Schuller in concertos for double bass by Theodore Antoniou, Johann Baptist Vanhal, and Mr. Schuller, plus, as an encore, Tom Johnson's *Failing: A Very Difficult Piece for String Bass*. A wide variety of compact discs featuring members of the Boston Symphony Orchestra is available in the Symphony Shop, also including such recent catalogue entries as BSO violist Michael Zaretsky in the six cello suites of J.S. Bach played on viola (on the Artona label) and BSO principal trombone Ronald Barron's two latest discs, "The Return of the Alto Trombone"

BOSTON SYMPHONY ORCHESTRA JAMES LEVINE Music Director

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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and "An Evening from the 18th Century" (both in the Boston Brass Series).

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

Symphony Hall Tours

The Boston Symphony Association of Volunteers offers tours of Symphony Hall throughout the Symphony season. Experienced volunteer guides discuss the history and traditions of the BSO and its world-famous home, Symphony Hall, as the group is escorted through public and selected "behind-the-scenes" areas of the building. Free walk-up tours lasting approximately one hour take place on the first Saturday of each month at 1:30 p.m. and every Wednesday at 4:30 p.m. All tours begin in the Massachusetts Avenue lobby of Symphony Hall, where the guide meets participants for entrance to the building. No reservations are necessary. In addition, group tours—free for New England school and community groups, or at a minimal charge for tours arranged through commercial tour operators—can be arranged in advance (the BSO's schedule permitting) by contacting the BSAV Office at (617) 638-9391 or by e-mailing bsav@bso.org.

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BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.



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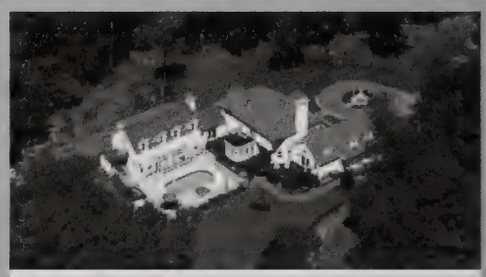
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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brings the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio,* Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

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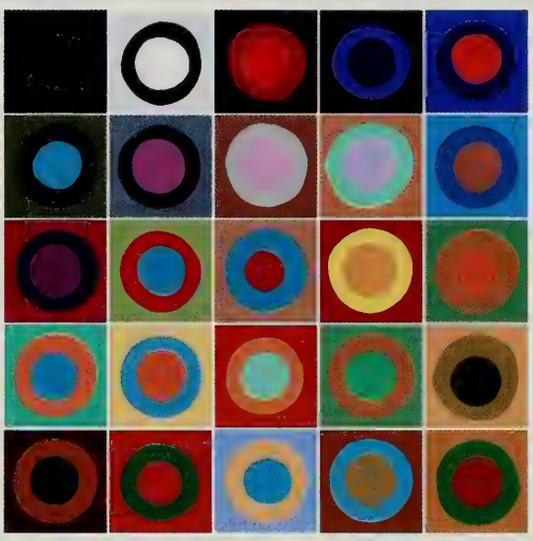
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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



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Malcolm Lowe
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Tamara Smirnova
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Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

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Lucia Lin
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Ikuko Mizuno
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David and Ingrid Kosowsky chair

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Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
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Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

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*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

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*Xin Ding

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Cathy Basrak
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Joseph Hearne
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Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
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*James Orleans

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° On leave
§ Substitute player

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Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
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*Benjamin Levy

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Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

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§Linda Toote

Oboes
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Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
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Margaret Andersen Congleton chair, fully funded in perpetuity
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Jonathan Menkis
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Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright
Rosemary and Donald Hudson chair

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Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

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Mike Roylance
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Timpani
Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

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Peter and Anne Brooke chair, fully funded in perpetuity
‡Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair

Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
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Principal

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SHOSTAKOVICH — Violin Concerto No. 1, Opus 77[99]

Nocturne
Scherzo
Passacaglia
Burlesque

VADIM REPIN

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BRUCKNER — Symphony No. 4 in E-flat, *Romantic*

Bewegt, nicht zu schnell
[With motion, not too fast]
Andante quasi Allegretto
Scherzo. Bewegt;
Trio: Nicht zu schnell. Keinesfalls schleppend
[Not too fast. On no account dragging]
Finale. Bewegt, doch nicht zu schnell
[With motion, but not too fast]

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Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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Dmitri Shostakovich
Violin Concerto No. 1, Opus 77[99]



Dmitri Dmitriyevich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. The Violin Concerto No. 1 was composed (as Opus 77) in 1947-48, but political difficulties deferred the premiere. Only after some revision, it seems, and renumbering as Opus 99, was the work performed, on October 29 and 30, 1955, with the Leningrad (formerly St. Petersburg) Philharmonic under the direction of Yevgeny Mravinsky, with David Oistrakh, the work's dedicatee, as soloist. Oistrakh also gave the American premiere, during his first visit to this country, on December 29 that same year, with the New York Philharmonic under the direction of Dimitri Mitropoulos. Erich Leinsdorf led the first Boston Symphony performances in November 1964 with soloist Leonid Kogan, followed by a Carnegie Hall performance in early December. Subsequent BSO performances featured Kogan with Edo de Waart conducting, Itzhak Perlman with Seiji Ozawa, Viktoria Mullova with Ozawa, Tamara Smirnova with André Previn, Frank Peter Zimmermann with Bernard Haitink (the most recent subscription performances, in January/February 1998), and Maxim Vengerov with Mstislav Rostropovich (the most recent Tanglewood performance, on August 29, 1998). In addition to the solo violin, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn (doubling third oboe), two clarinets and bass clarinet (doubling third clarinet), two bassoons and contrabassoon, four horns, tuba, timpani, tam-tam, xylophone, celesta, two harps, and strings.

Few composers were so affected by external political events in the course of their life's work as Dmitri Shostakovich. After producing his first symphony at the age of nineteen, Shostakovich was widely recognized as the most brilliant talent to appear in Soviet Russia. But his career was repeatedly sidetracked by the particular demands of the Soviet state for music that was accessible to the masses, avoided "decadent" Western trends, and—wherever possible—glorified Russia and the Soviet political system. Stalin himself, though no musician, tried to assure that major musical works were composed to "suitable" texts, emphasized positive emotions, and bore congratulatory dedications to Stalin himself or his principal cohorts.

Already in the mid-1930s Shostakovich went through a difficult, even dangerous time when his opera *Lady Macbeth of Mtsensk* was viciously attacked in *Pravda* as "more noise than music," and he withdrew the premiere of his difficult and elaborate Fourth Symphony (which was not heard for decades) for fear that it would get him into still greater trouble. According to the composer's memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse.

Though the Fifth Symphony restored Shostakovich to a position of prestige in the Soviet musical firmament, he found that his symphonies were too frequently analyzed by party hacks for their "significance"—signs of adherence to Soviet views or of slipping into westernisms. The worst time came shortly after the war, when a party resolution of 1948 condemned most of the prominent Russian composers—particularly Shostakovich—for "formalistic distortions and anti-democratic tendencies alien to the Soviet people"—though, ironically, he was at precisely that time frequently chosen to represent Russian music in the West, since he was, along with Prokofiev, the most prominent of current Russian composers.

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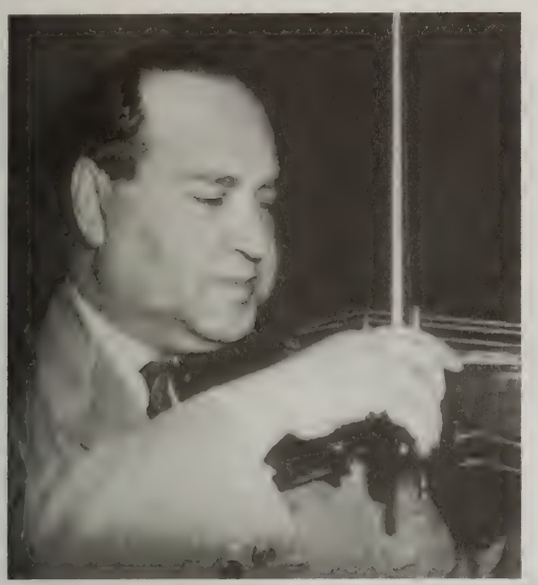
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The denunciation of 1948 forced certain concessions on Shostakovich. For one thing, he gave up the composition of symphonies entirely until after Stalin's death in 1953. He concentrated instead on the composition of film scores and vocal music; these were in a more accessible musical style, and their texts virtually guaranteed that they were properly "interpreted." Many of the films were tales of Russian heroism in the recently ended war, bearing titles like "Encounter at the Elbe" and "The Fall of Berlin." The scores were so tuneful, in fact, that they contributed a number of popular songs to the Russian repertory.



The great Ukrainian violinist David Oistrakh (1908-1974), the dedicatee and original performer of Shostakovich's Violin Concerto No. 1

But already at the time of the party denunciation, Shostakovich had completed his first violin concerto, then labeled Opus 77. But the score was, he judged, not attuned to the temper of the times, too abstract, not sufficiently affirmative in style, to be given out for performance. So he withheld the work for a number of years and finally let it be heard only in 1955, at which time he listed it as Opus 99. Shostakovich apparently revised the concerto to some degree, though he himself made contradictory claims about it, preferring the earlier opus number in 1965, but by 1973 claiming that it was a work of the later period. Still later he returned to his preference for the original numbering. Since no manuscript of the early version is known it is impossible to judge to what degree the piece was actually revised.

The death of Stalin brought about a gradual liberalization which first showed itself in the Tenth Symphony, a work that contains some of Shostakovich's finest music. Only after that work had been accepted—despite heated debate—by the Soviet Composers Union did Shostakovich bring out the Violin Concerto, one of his most original works. Yet the Violin Concerto was at first threatened with oblivion, simply because none of the leaders of the Composers Union dared to make any significant comments about it, and until they did no musicologist or critic was willing to accept the responsibility of saying anything favorable. Finally, in July 1956, David Oistrakh himself stepped into the breach

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with a daring article in *Sov'etskaya Muzyka* (*Soviet Music*), condemning the strange silence that greeted the new work on the part of leaders of the Composers Union. Having accepted the dedication of the score and lived with the work long enough to learn it and to prepare a magnificent performance (which he twice recorded), Oistrakh was fully committed to the piece, and the fact that he published his views in the leading musical journal lent considerable weight to his opinion. Oistrakh noted that the concerto, which avoids easy crowd-pleasing techniques, needs to be lived with in order for performer or listener to grasp the full depth of its message. His comments helped keep the work from slipping into an undeserved oblivion; all in all, he found it to be innovative.

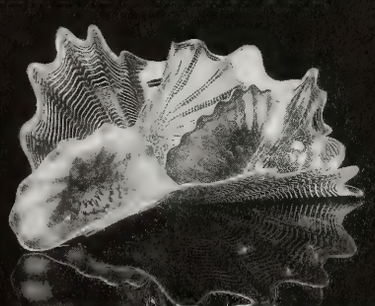
Shostakovich's orchestra completely omits the heavier brass instruments and is thus unusually transparent, highlighting the soloist at every turn. During much of the work the soloist is playing in ensembles of chamber-music size. The four movements are arranged in a slow-fast-slow-fast pattern, unusual for concertos, with characteristic titles (Nocturne, Scherzo, Passacaglia, and Burlesque) giving a clear idea of the character of each (though Oistrakh felt that "Burlesque" was not quite right for the finale, in which he found the mood of a brightly-colored Russian folk festival). Throughout the concerto the soloist is required to play virtually without pause (often in double-stops) and must carry the entire burden of responsibility in the lengthy and very difficult cadenza—substantial enough almost to be regarded as a separate movement in its own right—linking the third and forth movements. The work is a tribute to the technique, expressive skill, and sheer concentration of the great violinist for whom it was written.

The original opus number places the Violin Concerto between Shostakovich's Ninth and Tenth symphonies; this is entirely appropriate, because the concerto seems to share some of the characteristics of both works—the Ninth's earthy exuberance in its finale, and the Tenth's depth and seriousness in the slow movements. Boris Schwarz has remarked that there are thematic relationships between the concerto and the Tenth—a remarkable fact, given the five years of strain and external pressure that came between them.

The opening Nocturne avoids all the traditional first-movement clichés of the violin concerto genre. It is moderately slow, contemplative in its lyricism, and delicate in its scoring. The stately tread of the strings in the dotted rhythms of the opening bars reappears at several points throughout the movement, offset by the graceful lyric flow of running eighth-notes soon introduced in the bassoon and picked up by other instruments. No rhetorical outbursts intrude on the pensive course of the movement, the principal change of character coming with the introduction of triplet figures near the middle.

The scherzo is a sparkling dance movement in which the soloist plays almost through-

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out with chamber-sized groupings of woodwind instruments. Near the end of the 3/8 section that makes up the main part of the movement, Shostakovich introduces a melodic figure played *fortissimo* in octaves on the solo violin and consisting of the notes D-sharp, E, C-sharp, B. This is almost the same figure that appears throughout the Tenth Symphony, where it is "spelled" to indicate the composer's initials (D.SCH. = D, E-flat, C, B in German notation). The full orchestra plays a rough-hewn 2/4 middle section that Boris Schwarz likens to a Jewish folk dance (a natural enough connection, since Shostakovich wrote the concerto at the same time that he was composing his set of *Jewish Folk Poetry*). As this vigorous section dies away, the opening 3/8 material returns, though it now builds beyond chamber size to close the movement with the full orchestra, following a brief recollection of the middle section.

The somber formality of the passacaglia, built on a stately repeating bass pattern, was one of Shostakovich's favored techniques. In the concerto, the third movement presents the bass line *fortissimo* in cellos and double basses, while the horns play a countermelody in octaves. The theme moves to tuba and bassoon for a second statement, *piano*, under woodwind chords before the violin enters with a melody of keening lamentation to accompany the third statement in the strings. As the repeated passacaglia statements continue, the violin moves to newer, more flowing counterpoints, while the English horn and bassoon take up the keening melody. Further repetitions take the soloist into the higher reaches and then back down for a triplet accompaniment. At the climactic statement the soloist presents the passacaglia theme, *fortissimo,* in octaves above the strings. At the end of a gradual decrescendo, the violin reiterates the opening countermelody of the horns. This proves to be the starting point of the extended and difficult cadenza, which finally issues in the finale. The last movement gives itself up totally to a rhythmic energy and brilliant color that is the closest thing in the concerto to traditional virtuoso tricks; it brings the work to an effective and satisfying close.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.

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Anton Bruckner
Symphony No. 4 in E-flat, *Romantic*



Joseph Anton Bruckner was born in Ansfelden, Upper Austria, on September 4, 1824, and died in Vienna on October 11, 1896. He began composing his Fourth Symphony late in 1873, completing a preliminary version in November of the following year. He undertook a thorough revision in 1878, bringing it to completion on June 5, 1880. The revision involved a substantial reworking (with considerable tightening) of the first and second movements, substantial rewriting of the fourth, and, finally, substitution of a completely different third movement, the so-called "hunting scherzo" that is now in the score. Since later changes, including some made for the unfortunate first edition of 1890, are of dubious authenticity (see below), it is the version of 1878-80—Bruckner's conception of the work as it was first played in public—that is most convincingly taken as authentic, and that is the version (in the 1936 edition of Robert Haas) used by Kurt Masur at these performances. The first performance took place on February 20, 1881, in Vienna, with Hans Richter conducting. Anton Seidl introduced the work to the United States in a concert at New York's Chickering Hall on March 16, 1888. Wilhelm Gericke led the first Boston Symphony Orchestra performances in February 1899, subsequent BSO performances being given by Serge Koussevitzky, Erich Leinsdorf, Eugen Jochum, Seiji Ozawa, Klaus Tennstedt, Gunther Herbig (the most recent Tanglewood performance, on August 9, 1986), and Ozawa again (the most recent subscription performances, in April 1990). The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

Picture, if you will, Anton Bruckner at his arrival in Vienna in 1868. He was forty-five years old and had come to take up the professorship in harmony and counterpoint at the Vienna Conservatory. This position of considerable prestige in the elegant and fashionable capital of the Austro-Hungarian Empire had been bestowed on a composer of extraordinarily refined technique. (When Bruckner had been tested in 1861 for a diploma from the Conservatory, one of his judges exclaimed, "He should have examined us! If I knew one tenth of what he knows, I'd be happy.") He had begun to make a name for himself as a composer of Masses, having already written his three major works in that medium, and he had composed his Symphony No. 1 (two earlier symphonic essays remained outside the official canon), though it was not yet known in the capital.

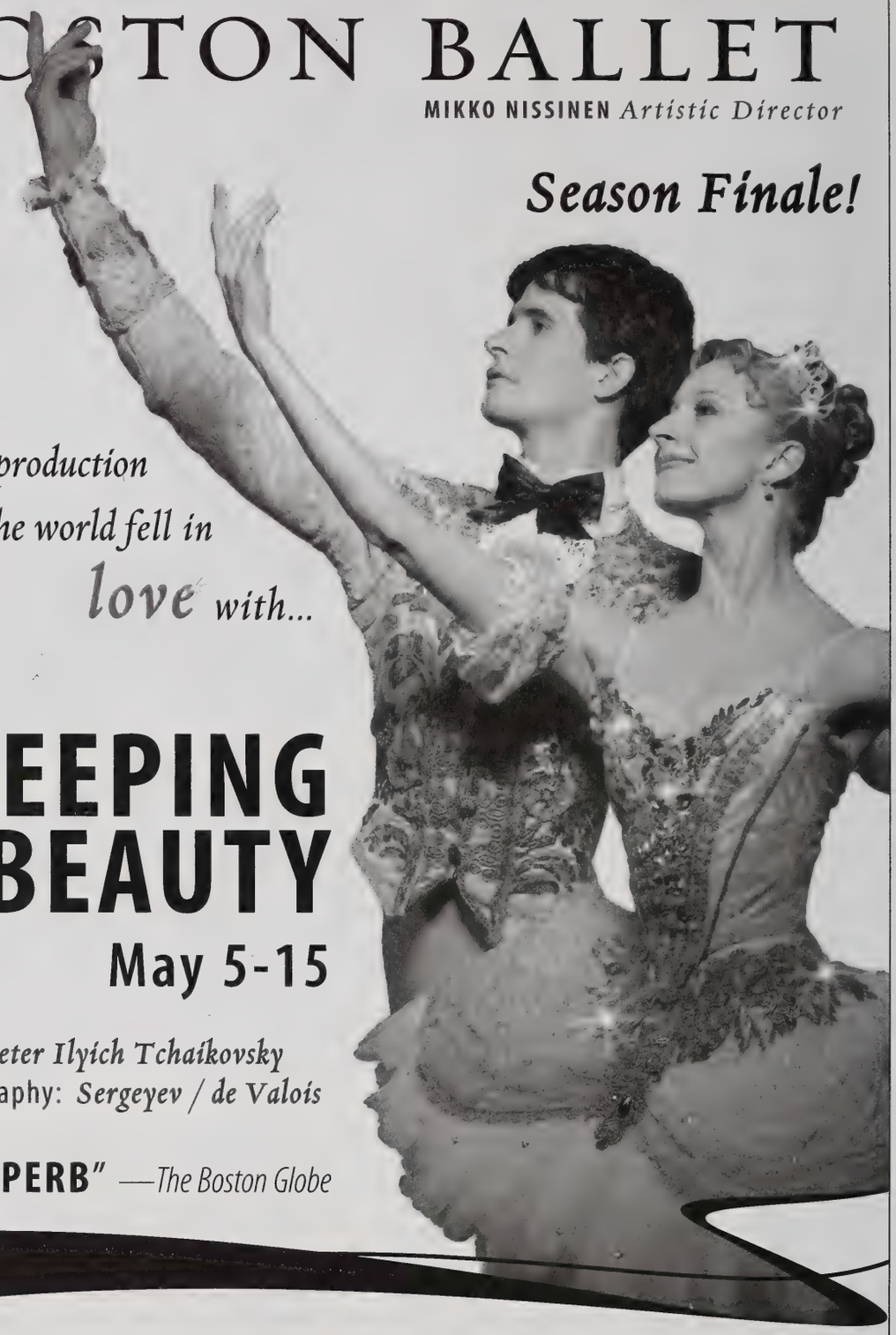
But for all his growing reputation as a composer and the support he had received in the reviews of the influential critic Eduard Hanslick, Bruckner must have been a strange apparition. A child of the country, born and raised in rural Upper Austria, he continued to dress in the simplest costume characteristic of his peasant background—baggy black pants (ending above the ankles so as not to interfere with his pedal-work when playing the organ), a loose coat of notably unstylish cut, and comfortable white shirt with an unfashionably broad collar. Short and stocky, a valiant trencherman, bearing in his profile a sharp physiognomy, he could easily be taken for a peasant farmer. More important in its effect on his well-being and acceptance in Vienna was his characteristically simple nature—pious, trusting, deferential, and naive. He came, a true innocent, and found himself in that musico-political snakepit that was Vienna. Utterly unable to be anything other than himself, Bruckner quite simply failed to understand the intricate pattern of backbiting, of personal grudges and attacks, of quid pro quo that made up the Viennese musical scene. He made one devastating political mistake and—characteristically—kept on repeating it, quite ignorant of its consequences to himself: he expressed and constantly reaffirmed a strong admiration for Wagner.

After arriving in Vienna Bruckner devoted almost his entire creative energy to the compo-

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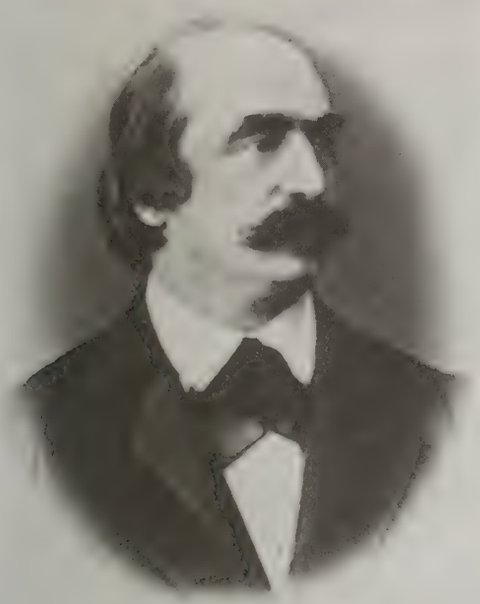
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sition of symphonies. The years 1871 to 1876 saw the pouring out of symphonies 2, 3, 4, and 5. The Vienna Philharmonic (then as now an ensemble of conservative, if not to say reactionary, taste) refused to play the First on account of its "wildness and daring," then the Second, claiming that it was "nonsense." Yet when a patron was found to finance a performance of the Second, it received a standing ovation from the audience.



The Viennese critic Eduard Hanslick (1825-1904), whose support Bruckner lost when he dedicated his Third Symphony to Wagner

But it was the next symphony that really set the cap on Bruckner's problems in Vienna. In sincere admiration of the musical accomplishments of Wagner, Bruckner showed him the manuscript of the Third Symphony, in D minor, and even dedicated the score to him. He was delighted that Wagner accepted the dedication, and he ever after naively referred to the symphony in all his letters as "my Wagner Symphony," apparently quite oblivious to the fact that he had thereby totally lost the good will of the critic Hanslick, who from that time on lost no opportunity to attack Bruckner and his works, even conveniently forgetting the favorable things he had said in the past. The Wagner party in Vienna was delighted to find a composer of symphonies in their camp, and they promptly hailed Bruckner as a master they could use to browbeat the Brahmsians. But the entrenched powers were all in the Brahms camp, and though Brahms himself seems to have respected Bruckner's work, the Brahmsians were relentless.

Thus, after a devastating performance in 1877 of the Third Symphony, which Bruckner himself had to conduct, at which he heard catcalls and jeers during the performance and saw the hall emptied of its audience before the end, leaving only some twenty-five young musicians (among them Mahler) to applaud the work, Bruckner began to revise his previously composed symphonies in an attempt to make them somehow more accessible. The Fourth underwent this process of rewriting without ever having been heard in public. But unlike most of his other symphonies, the revision of 1878-80 that produced the first definitive version was also the last time that Bruckner seriously attacked the score, so that the inevitable problem of choosing an "authentic" version is, for No. 4 at least, a relatively simple one.*

The first performance of the Fourth, which took place in Vienna in 1881, was a considerable success, though it did not immediately overwhelm opposition to Bruckner. His symphonies are so individual and personal a treatment of the symphonic form inherited from his Viennese predecessors Haydn, Mozart, Beethoven, and Schubert that we still tend to misunderstand them. Until quite recently Bruckner's name was always linked in the same breath with Mahler's, as if Bruckner-and-Mahler were no less inseparable than Gilbert-and-Sullivan. But though Bruckner and Mahler each wrote lengthy and demanding symphonies that were rarely performed, in other respects their music looked in opposite directions. Mahler's symphonies

*Bruckner did, to be sure, make some changes in 1886 for Anton Seidl's performances, but they were limited to minor adjustments of the orchestration—and, in any case, he made a new fair copy of the 1880 version as late as 1890, so that must be considered his final word on the subject. At about the same time, Bruckner's devoted but misguided acolytes Franz Schalk and Ferdinand Löwe prepared a heavily cut version reorchestrated in the style of Wagner; it was this version that was published in 1890, but Bruckner himself refused to authorize it, and it has justly been repudiated.

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involved (as he himself said) the creation of entire worlds, with all of the diversity that entails; they were, moreover, filled with existential doubt and anguish, and no matter how assertively positive the endings might be (in some cases), the search and the doubt always remain at the core.

Bruckner could hardly have been more different. Though he was in many respects insecure as an individual, when it came to composing symphonies his music reflects throughout the absolute conviction of his faith, and each symphony seems from the beginning to be aiming for a predestined conclusion of grandeur and almost heavenly glory. If Mahler's symphonies are in some sense acts of self-psychoanalysis, Bruckner's symphonies are liturgical acts. Or, to use a very different comparison: Haydn, another composer who came from the peasantry in the Austrian countryside, wrote Mass settings that were profoundly symphonic in character; Bruckner wrote symphonies that were deeply liturgical. It is not only that he often quoted themes from his Masses in his symphonies, but rather the nature of the musical rhythm, the grand, measured progress from certainty to certainty, leading in confident assertion to the final glory, that gives his symphonies their special character. (And perhaps this is why today, in an age of endless questioning of values, Mahler's symphonies seem to strike a more generally responsive chord than Bruckner's.)



The Austro-Hungarian conductor Hans Richter (1843-1916), a staunch Wagnerian, led the first performance of Bruckner's "Romantic" Symphony in 1881, in Vienna

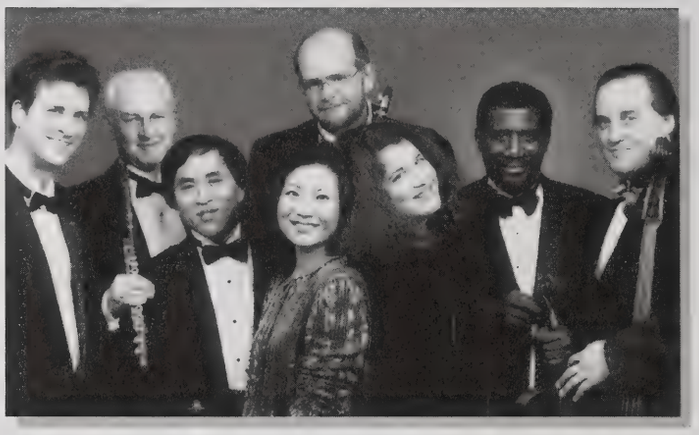
The Fourth is the only symphony to which Bruckner gave any kind of official nickname or programmatic guide. But the epithet *Romantic* hardly reveals anything that is not immediately apparent in the music itself. The romanticism in question here is that "forest romanticism" so characteristic of early 19th-century German literature—a love of pure unspoiled nature as depicted in the freshness of forests, field, and mountain, possibly a touch of antiquarianism in a passion for the simpler life of long ago, a celebration of the hunt and the joys of rural life. All of this can be found in the music, and would be found there whether Bruckner had assigned the nickname or not.

The first movement opens with a hushed rustle of string tremolos barely breaking the stillness. A solo horn call sounds the notes B-flat–E-flat–B-flat, then repeats the phrase, stretching the first note up an evocative half-step to C-flat, a note that will play an important role, both melodic and harmonic, throughout the symphony. The fanfare figure moves to the woodwinds over the continuing string tremolo to lead gradually to the first full orchestral tutti and a new thematic idea built of one of Bruckner's favorite rhythmic gestures: two quarter-notes followed by three triplet quarters. This material provides the preparation for the dominant key of B-flat, though at the last moment Bruckner shifts to D-flat for the contrasting theme; its most noticeable element at first is the folk dance figure in the first violins, but gradually an interior line first heard in the violas takes on greater significance. A spacious tutti brings us around to the B-flat we were denied earlier for a shortened statement of the folk dance figure and the conclusion of the exposition. The development moves in grand, stately sequential steps through the harmonic universe culminating in a hushed string passage that treats the interior viola line of the secondary theme in an expressive expansion before moving—so quietly!—to the recapitulation with a new flute countermelody to the string tremolos and horn calls.

The slow movement has the character of a subdued, muted funeral march in C minor, first

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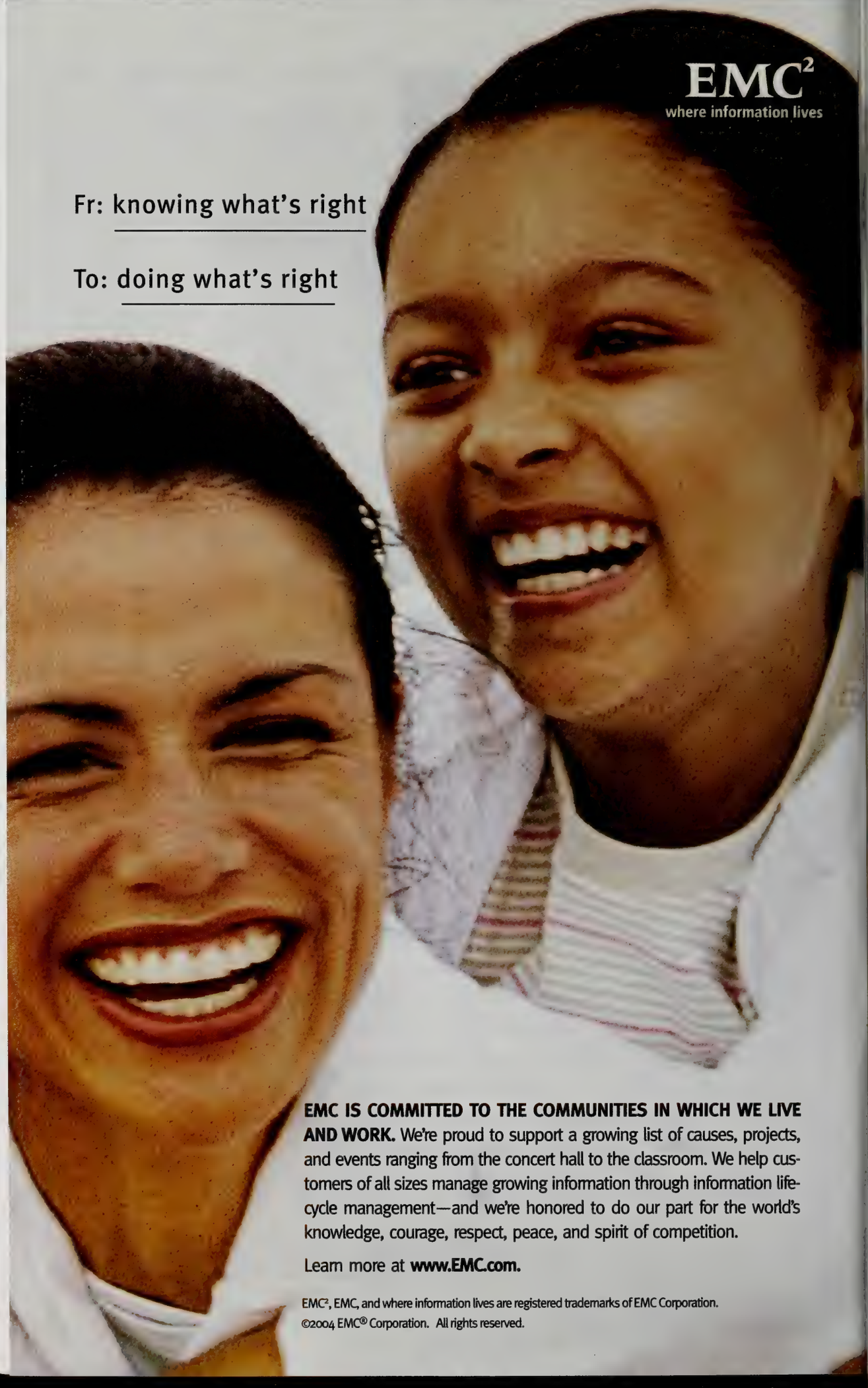
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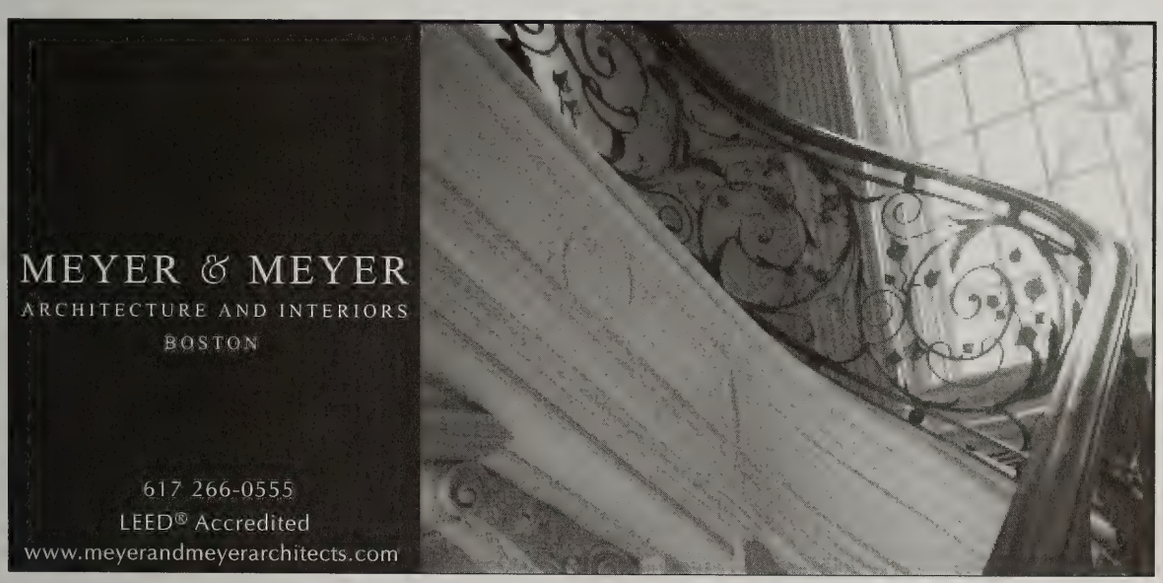

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heard in the cellos against muted strings. At its restatement in the woodwinds an accompaniment of plucked cellos and basses sets up the sound of steady marching that remains in the ear even during a mysterious chorale followed in its turn by sustained *cantabile* melody in the violas that ends finally in C major. These various materials are developed richly in extended keys exploiting the brass and woodwinds (who have barely been heard to this point). An abbreviated restatement of the opening leads to a lengthy coda with wide-ranging expansion of the funeral march.

The scherzo was the last movement to be composed, when Bruckner wrote it to replace an earlier, discarded version. He himself described this as music for the hunt (with the Trio providing the musical entertainment at the hunt banquet). Again the musical gestures make this identification self-evident. The scherzo itself is a brilliant achievement, compounded of varying treatments of the composer's favorite rhythm, one beat divided into two even eighth-notes followed by another divided into triplets. Nothing could be simpler and more homey than the Ländler of the Trio, though its second half has a chromatic turn that would certainly not be found in peasant dances. The scherzo is repeated literally.

The finale begins in B-flat minor with a melodic figure in the clarinets and first horn (G-flat to F) that will recall the C-flat-to-B-flat heard at the very opening of the symphony; it is, in fact, an echo of that figure at the higher fifth. A lengthy crescendo leads to the main theme of the finale, a forceful unison statement in E-flat (with an important role for the polar alternative of C-flat). The finale itself is an extremely complicated movement filled with a number of diverse ideas (some of which may seem trivial for the role they are called upon to play), but at the end, Bruckner pulls himself together in a grand, organ-like coda that sets the universe ringing in E-flat with a hint of the opening fanfare now blared by the entire mass of brass instruments, while the single note of C-flat (which represented the first pitch outside of the tonic chord back at the beginning) continues to assert its presence in the strings until the last possible moment.

—Steven Ledbetter





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There are three recent entries to the Shostakovich bibliography: *Shostakovich and Stalin* by Solomon Volkov (Random House), *Shostakovich and his World* by Laurel E. Fay (Princeton University Press), and *A Shostakovich Casebook* edited by Malcolm Hamrick Brown (Indiana University Press). Among other things, the last two of these continue to address issues of authenticity surrounding Volkov's earlier book, *Testimony: The Memoirs of Dmitri Shostakovich* as (ostensibly) related to and edited by Volkov, published originally in 1979 (Proscenium). Other important books on the composer include Elizabeth Wilson's *Shostakovich: A Life Remembered* (Princeton University paperback), Laurel E. Fay's *Shostakovich: A Life* (Oxford University paperback), and the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press). Michael Steinberg's *The Concerto–A Listener's Guide* includes his program note on Shostakovich's Violin Concerto No. 1 (Oxford paperback).

Vadim Repin has recorded Shostakovich's Violin Concerto No. 1 with Kent Nagano and the Hallé Orchestra (Erato, paired with Prokofiev's Violin Concerto No. 2). Of significant historic importance, and still available, is the concerto's very first recording, made by David Oistrakh with Dimitri Mitropoulos and the New York Philharmonic on January 2, 1956, right after they gave the American premiere performances (Sony Classical; their broadcast performance of January 1, 1956, has been issued by the New York Philharmonic). Oistrakh's recording with Yevgeny Mravinsky and the Leningrad Philharmonic (with whom he gave the world premiere) is not currently available, though other Oistrakh performances can currently be found, including a concert performance in very good sound with Gennady Rozhdestvensky and the Philharmonia Orchestra from the 1962 Edinburgh Festival (BBC Legends). Other noteworthy modern recordings include Maxim Vengerov's with Mstislav Rostropovich and the London Symphony Orchestra (Teldec/Warner Classics) and Itzhak Perlman's with Zubin Mehta and the Israel Philharmonic (EMI).

There are two good basic biographies of Bruckner—the one by Derek Watson in the Master Musicians series (Schirmer), and Hans-Hubert Schönzeler's copiously illustrated *Bruckner* in the Library of Composers series (Calder, also Grossman paperback)—but neither seems to be currently in print. Philip Barford's *Bruckner Symphonies* in the series of BBC Music Guides provides a useful brief introduction to the composer's symphonic output, including consideration of the authenticity questions surrounding certain scores (University of Washington paperback). Robert Simpson's *The Essence of Bruckner* subjects the symphonies to very close critical and musical analysis (Gollancz paperback).

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Deryck Cooke's chapter on Bruckner in *The Symphony*, edited by Robert Simpson, is excellent; this provides analyses of the first and final movements of the Third Symphony, the slow movement of the Seventh, and the scherzo of the Eighth as examples of Bruckner's symphonic procedure (Pelican paperback). Michael Steinberg's program notes on Bruckner's Fourth through Ninth symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's essay on the Bruckner Fourth is in his *Essays in Musical Analysis* (Oxford paperback). Crucial to sorting out the different versions of Bruckner symphonies is Deryck Cooke's "The Bruckner Problem Simplified," a monograph based on a series of articles originally published in *The Musical Newsletter* and later restored to print in *Vindications*, a posthumous collection of Cooke's essays (Cambridge University Press). Cooke also wrote the article on Bruckner for The New Grove Dictionary of Music and Musicians (1980); this was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, and Wolf* (Norton paperback). The article in the revised Grove (2001) is by Paul Hawkshaw and Timothy L. Jackson. Of interest, too, is Dika Newlin's *Bruckner, Mahler, Schoenberg*, which links the three composers with regard to the Viennese musical tradition (Norton).

Kurt Masur's recordings of the complete Bruckner symphonies with the Gewandhaus Orchestra of Leipzig have been reissued in a budget-priced nine-disc set (RCA "Complete Collection"). Good individual recordings of the Symphony No. 4 include (listed alphabetically by conductor) Daniel Barenboim's with either the Chicago Symphony (Deutsche Grammophon) or Berlin Philharmonic (Teldec), Eugen Jochum's with either the Berlin Philharmonic (Deutsche Grammophon) or Dresden Staatskapelle (EMI), Georg Tintner's with the Scottish National Orchestra (budget-priced Naxos), and Günter Wand's with either the Berlin Philharmonic or the North German Radio Symphony Orchestra (both RCA). Important historic issues include Karl Böhm's from 1973 with the Vienna Philharmonic (Decca "Legends") and two concert performances led by Wilhelm Furtwängler, both from 1951 and both also with the Vienna Philharmonic (from Stuttgart on Deutsche Grammophon and from Munich on Orfeo d'or).

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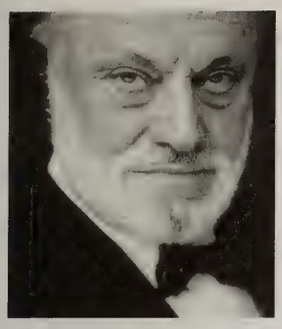
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Kurt Masur



Kurt Masur is well known to orchestras and audiences alike as a distinguished conductor and humanist. In September 2002 he became music director of the Orchestre National de France in Paris. Since September 2000 he has been principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the Kurt Masur Fund for the Orchestra, endowing "conductor debut week" at the Philharmonic in perpetuity in his honor. Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra; upon his retirement from that post in 1996, the Gewandhaus named him its first-ever Conductor Laureate. Since 1992 he has held the lifetime title Honorary Guest Conductor of the Israel Philharmonic Orchestra. Mr. Masur has been honored with the Cross of the Order of Merit and the Cross with Star of the Order of Merit of the Federal Republic of Germany; the Gold Medal of Honor for Music from the National Arts Club; the Commander Cross of Merit of the Polish Republic, and the Freedom Prize of the City of Münster. He received the titles of Commander of the

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Legion of Honor from the Government of France and New York City Cultural Ambassador from the City of New York, and the Board of the Beethoven House Bonn appointed him chairman of the Beethoven House, the composer's birthplace. He is also an Honorary Citizen of his hometown, Brieg. A frequent guest with the world's leading orchestras, Mr. Masur made his United States debut in 1974 with the Cleveland Orchestra; also that year he took the Gewandhaus Orchestra on its first American tour. He made his Boston Symphony debut in 1980 and his New York Philharmonic debut in 1981.

In 2004-05, Kurt Masur appears in Moscow with the National Philharmonic of Russia at the Schnittke Festival, and with the Tchaikovsky Symphonic Orchestra in two concerts in memory of Sviatoslav Richter; he also appears with the Israel Philharmonic, the San Francisco Symphony, the New York Philharmonic, and the London Philharmonic, with which he tours Germany. He gives conducting master classes in Detmold, Germany, at the Manhattan School of Music, and, in summer 2005, at Tanglewood and in São Paulo, Brazil. Highlights of his Orchestre National season include an American tour; Honegger's *Jeanne d'Arc au bûcher* in the cathedrals of St. Denis and Laon, and concerts throughout Europe, including the newly reopened La Scala in Milan. His first recording with the ONF was of Beethoven's symphonies 2 and 6 for the Naif label. Mr. Masur made more than thirty recordings with the New York Philharmonic for Teldec Classics International. With the New York Philharmonic and Anne-Sophie Mutter for Deutsche Grammophon he recorded Beethoven's Violin Concerto and two Romances, and a Grammy-nominated disc of Brahms and Schumann. He has made more than 100 recordings with numerous orchestras, including the complete symphonies of Beethoven, Brahms, Bruckner, Mendelssohn, Schumann, and Tchaikovsky. Born in Brieg, Silesia, in 1927, Mr. Masur studied piano, composition, and conducting at the Music College of Leipzig. He was designated Orchestra Coach at the Halle County Theater in 1948 and later became Kapellmeister of the Erfurt and Leipzig Opera theaters. He was named conductor of the Dresden Philharmonic in 1955, general director of music at the Mecklenburg State Theater of Schwerin in 1958, and from 1960 to 1964 was senior director of music at Berlin's Komische Oper. In 1967 he was appointed the Dresden Philharmonic's chief conductor, a post he held until 1972. In his capacity as the Leipzig Gewandhaus Kapellmeister, he led nearly a thousand performances between 1970 and 1996 and more than 900 concerts on tour. Ms. Masur has been a professor at the Leipzig Academy of Music since 1975 and holds numerous honorary degrees from universities worldwide. In 1998 he celebrated fifty years as a professional conductor. His

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web site is www.kurtmasur.com. Kurt Masur made his Boston Symphony debut in February 1980 and has led the orchestra frequently in Boston and at Tanglewood, making his most recent appearances in November and December 2003 in Boston and in July 2004 at Tanglewood.

Vadim Repin



Vadim Repin began his international career at seventeen after winning the prestigious Reine Elisabeth Concours violin competition. He has appeared with the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, La Scala Orchestra, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris, Royal Concertgebouw Orchestra, San Francisco Symphony, Orchestre de la Suisse Romande, and St. Petersburg Philharmonic, with such leading conductors as Boulez, Bychkov, Chailly, Conlon, Dutoit, Eschenbach, Gergiev, Jansons, Neeme Järvi, Paavo Järvi, Krivine, Levine, Luisi, Marriner, Masur, Mehta, Nagano, Rattle, Rostropovich, Rozhdestvensky, Temirkanov, and Zinman. An advocate of new music, Mr. Repin has received international accolades for his performances of John Adams's Violin Concerto and Gubaidulina's *Offertorium*. This season he premieres a new concerto by Daniel Brubaker with the Baltimore Symphony. Vadim Repin appears regularly at such festivals as the Hollywood Bowl, Tanglewood, Ravinia, Gstaad, Rheingau, Verbier, and the BBC Proms. Chamber music partners have included Martha Argerich, Yuri Bashmet, Evgeny Kissin, Mischa Maisky, and Mikhail Pletnev. Forthcoming seasons bring recital tours in the United States, Japan, and many European countries. His award-winning recordings on the Erato/Warner Classics label include the Shostakovich Violin Concerto No. 1 and Prokofiev Violin Concerto No. 2 with Nagano and the Hallé Orchestra; the Tchaikovsky and Sibelius concertos with the London Symphony Orchestra under Krivine, and Prokofiev's violin sonatas 1 and 2 and Five Melodies, the latter with pianist Boris Berezovsky, with whom he also recorded the Ravel Sonata and Medtner's *Sonata Epica*. Mr. Repin's recording of Mozart's Violin Concertos 2, 3, and 5 with Yehudi Menuhin conducting the Vienna Chamber Orchestra won him the 1999 Echo Klassik Instrumentalist of the Year award. His 2002 Philips release of the Tchaikovsky and Myaskovsky concertos with Valery Gergiev and the Kirov Orchestra mark his long association with that conductor. This season sees the release of a disc of Taneyev's chamber music. Vadim Repin performs on the Stradivarius "Ruby" 1708 by kind permission of the Stradivarius Society of Chicago. His BSO debut was with Gubaidulina's *Offertorium* in March 2000, his only previous subscription performances with the orchestra. He has appeared with the BSO twice at Tanglewood, most recently in August 2002, and was also soloist at Tanglewood with the Israel Philharmonic in August 2001.



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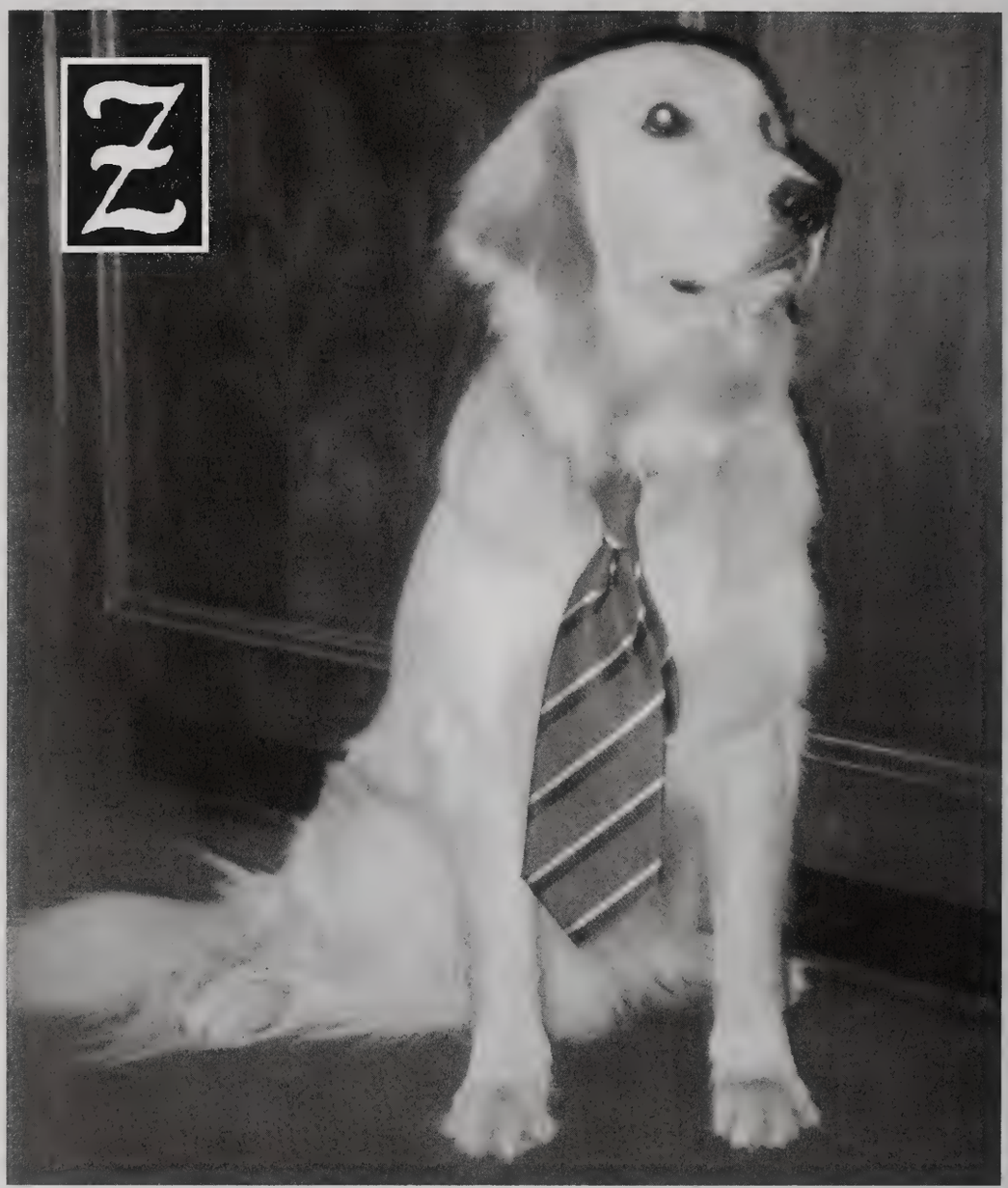
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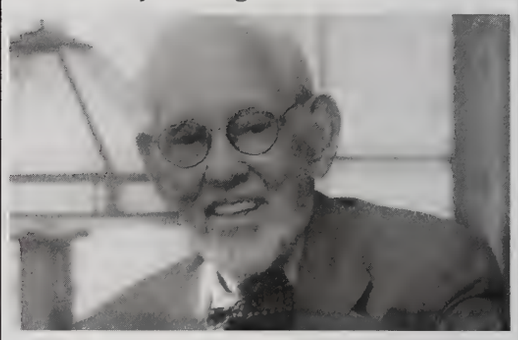
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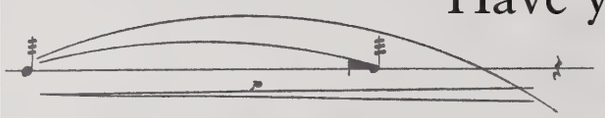
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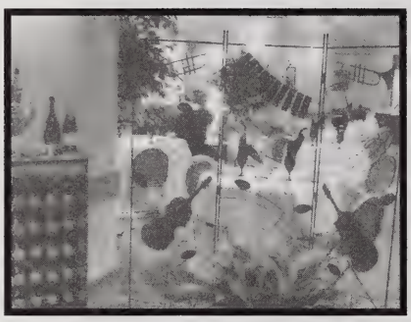
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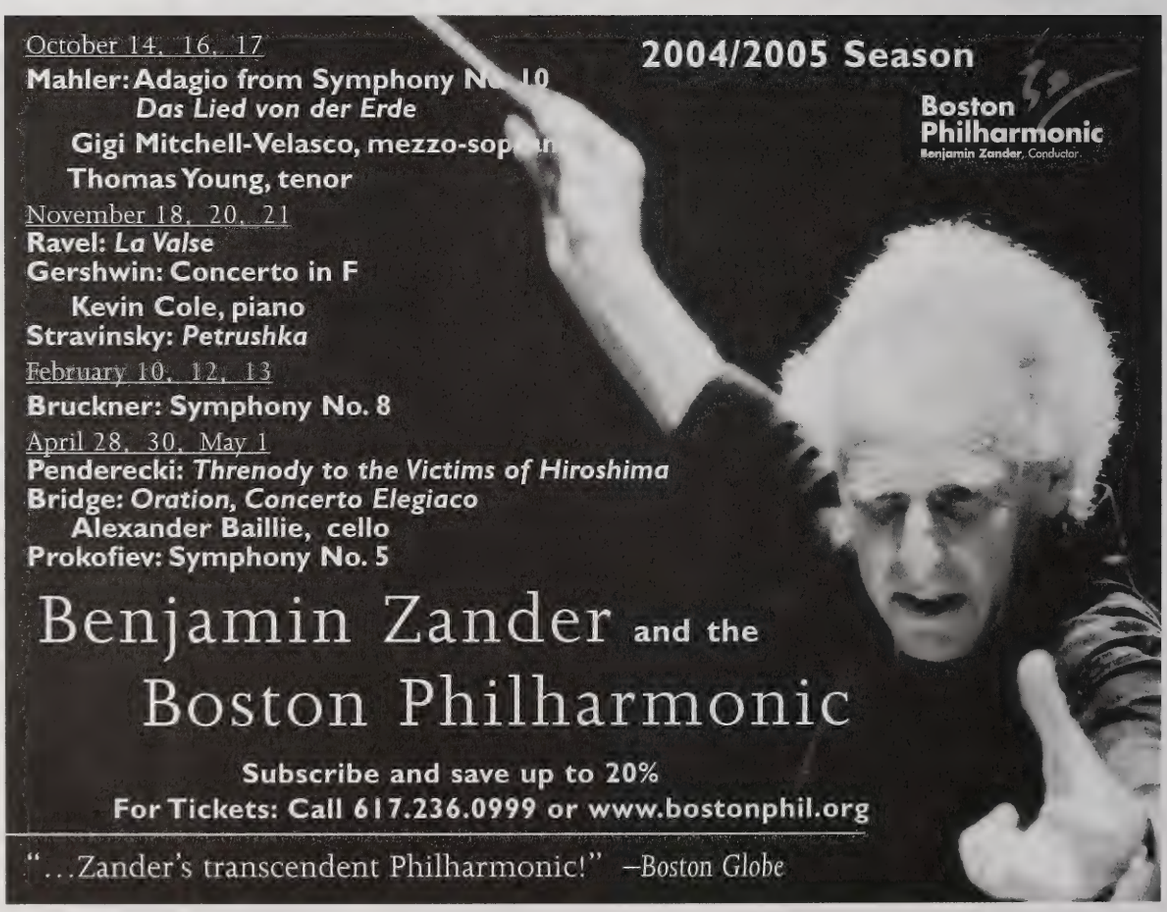
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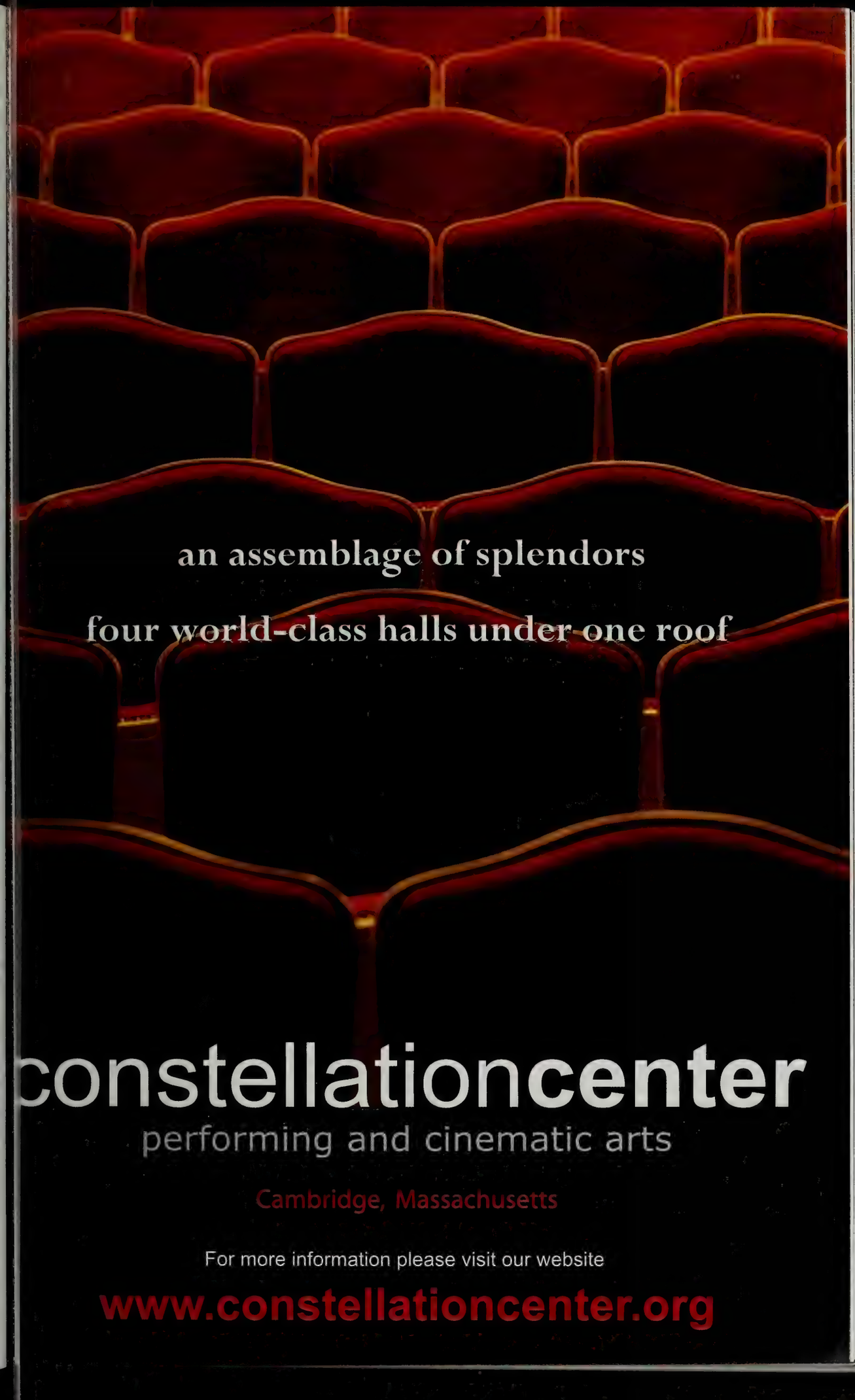
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NEXT PROGRAM...

Thursday, April 21, at 8
Friday, April 22, at 8
Tuesday, April 26, at 8

Pre-Concert Talks by Hugh Macdonald, Washington University, St. Louis

CHRISTOPH VON DOHNÁNYI conducting

LUTOSŁAWSKI — Concerto for Orchestra

- Intrada
- Capriccio, Notturno e Arioso
- Passacaglia, Toccata e Corale

INTERMISSION

SCHUMANN — Cello Concerto in A minor, Opus 129

- Nicht zu schnell [Not too fast]
- Langsam [Slow]
- Sehr lebhaft [Very lively]

ALBAN GERHARDT

RAVEL — *La Valse*, Choreographic poem

Making his BSO debut next week is the young German cellist Alban Gerhardt, who joins the renowned conductor Christoph von Dohnányi for Schumann's lyrically engaging Cello Concerto, an underappreciated work that has only recently found its deserved place in the repertoire. The 20th-century Polish composer Witold Lutosławski's Concerto for Orchestra is an early work in which Lutosławski draws on Polish folk materials. Ravel's famous *La Valse* is at once a paean to and a eulogy for the culture that engendered the great Viennese waltzes of Johann Strauss.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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Thursday 'A'—April 21, 8-9:45
Friday Evening—April 22, 8-9:45
Tuesday 'B'—April 26, 8-9:45

CHRISTOPH VON DOHNÁNYI, conductor
ALBAN GERHARDT, cello

LUTOSŁAWSKI	Concerto for Orchestra
SCHUMANN	Cello Concerto
RAVEL	*La Valse*

James Levine Series—
Wednesday, April 27, 8-9:45
(Please note that there will be no Pre-Concert Talk for this program.)

EVGENY KISSIN, piano
JAMES LEVINE, piano

ALL-SCHUBERT PROGRAM	*Fantasie* in F minor for piano four-hands, D.940
	Allegro in A minor for piano four-hands, D.947, *Lebensstürme*
	Sonata in C for piano four-hands, D.812, *Grand Duo*

Thursday 'B'—April 28, 8-10:05
Friday 'B'—April 29, 1:30-3:35
Saturday 'B'—April 30, 8-10:05

CHRISTOPH VON DOHNÁNYI, conductor

BIRTWISTLE	*The Shadow of Night*
MAHLER	Symphony No. 1

Tuesday 'C'—May 3, 8-9:55
Thursday 'C'—May 5, 8-9:55
Friday 'B'—May 6, 1:30-3:25
Saturday 'B'—May 7, 8-9:55

RAFAEL FRÜHBECK DE BURGOS, conductor
STEPHEN KOVACEVICH, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
RESPIGHI	*Fountains of Rome*
RESPIGHI	*Pines of Rome*

Sunday, May 8, at 3 p.m.
Jordan Hall, New England Conservatory

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BRITTEN	*Phantasy*, Opus 2, for oboe, violin, viola, and cello
FINE	Partita for Wind Quintet
PROKOFIEV	Quintet in G minor, Opus 39, for oboe, clarinet, violin, viola, and double bass

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Programs and artists subject to change.

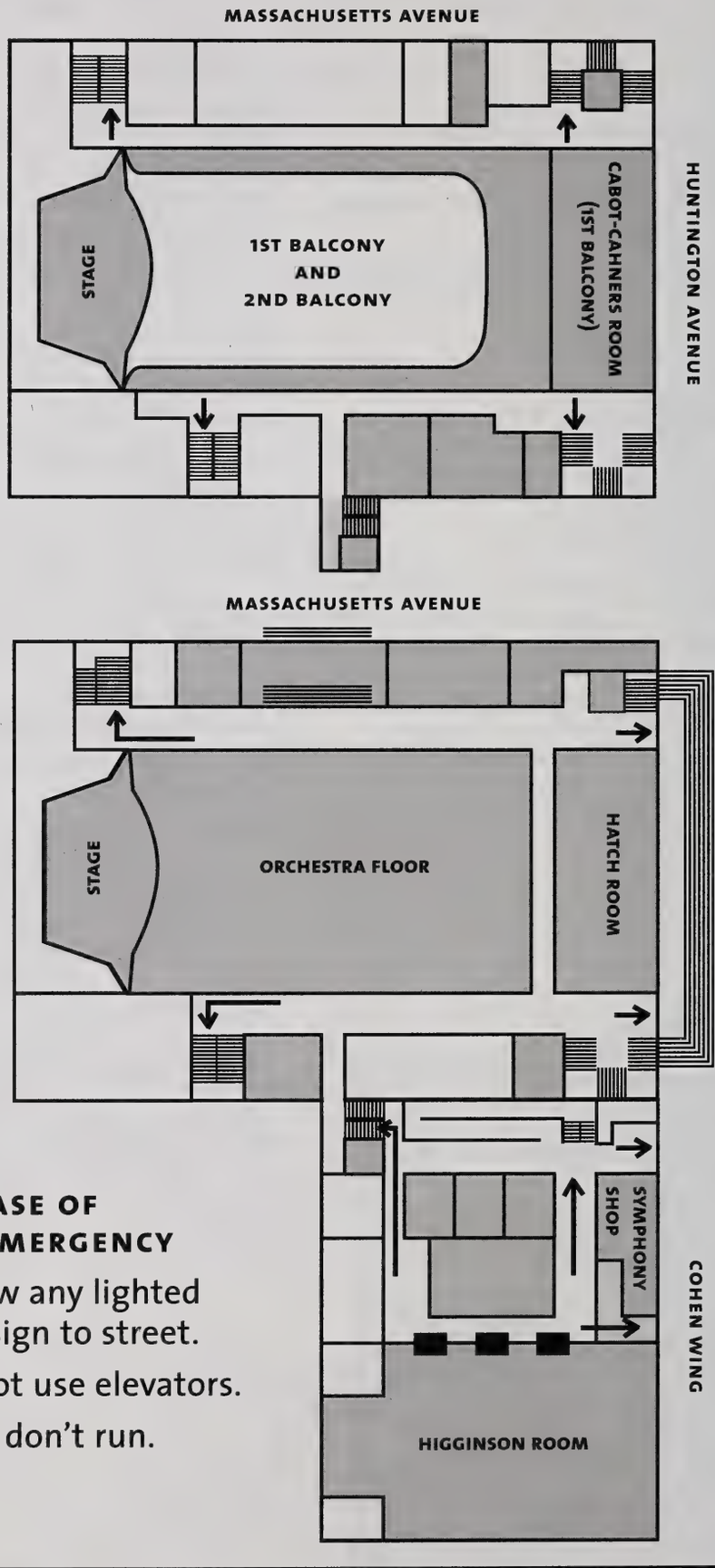
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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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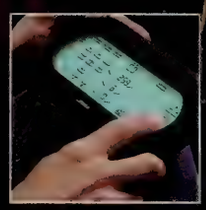
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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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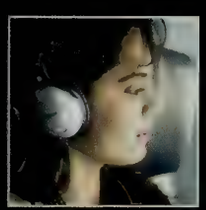
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Rich Warren, *Chicago Tribune*, 6/1/90.

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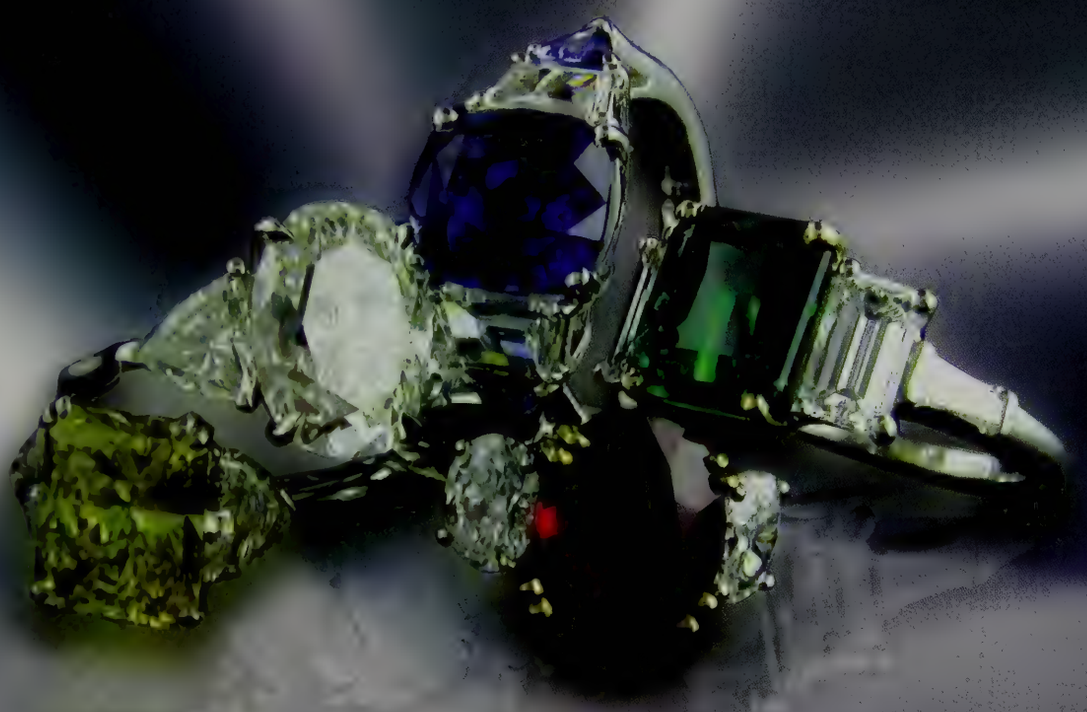
ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

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COMMUNITY CONCERT VIII
Sunday, April 17, at 3, at St. James Church, Boston

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TATIANA DIMITRIADES, violin
ROBERT BARNES, viola
MIHAIL JOJATU, cello
TATIANA YAMPOLSKY, piano

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10

Marcia. Allegro
Romanza. Adagio non troppo, quasi andante
Scherzo. Vivace
Tema con variazioni. Andante con moto
Rondo (Finale). Allegro vivace

BRAHMS — Quartet No. 1 in G minor for piano, violin, viola, and cello, Opus 25

Allegro
Intermezzo: Allegro ma non troppo;
Trio: Animato
Andante con moto—Animato
Rondo alla Zingarese: Presto

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Ernö Dohnányi (1877-1960)
Serenade in C for violin, viola, and cello, Opus 10

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), Ernö Dohnányi always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old. He had already established himself with his Opus 1, a piano quintet praised by Brahms himself; the present Opus 10 was to attract the attention of Donald Francis Tovey, who hailed it, in an extended analysis, as one of the very few great compositions for three stringed instruments since the days of Mozart and Beethoven. Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

Johannes Brahms (1833-1897)
Piano Quartet in G minor, Opus 25

Just when Johannes Brahms composed his G minor piano quartet is not clear. Of his three works in the genre, the C minor quartet, the last to be printed (in 1875, as Opus 60), was actually begun first, in 1855. The G minor, Opus 25, and the A major, Opus 26, were both published in 1863, though Brahms had certainly begun work on the G minor before 1860.

In July 1861 he sent the first two movements of the G minor, and the scherzo of the A major, to Clara Schumann for her comments. Late that September he sent versions of both works to another close friend, the violinist Joseph Joachim, who quickly responded: "On the whole... their deeply earnest nature and the way they broaden out as they progress, especially in the transitions, have taken possession of my heart...." Though Joachim had (and continued to have) reservations about the G minor piano quartet's first movement, he had none whatsoever about the finale: "In the latter (alla Zingarese) you have completely defeated me on my own territory," presumably referring to his own recent D minor violin concerto, known as the "Hungarian Concerto."

The quartet had its public premiere on November 16, 1861, in Hamburg, with Clara Schumann as the pianist. Following a private Vienna performance in October 1862, the violinist Joseph Hellmesberger declared of the composer: "He is Beethoven's heir." Brahms was not yet thirty, and still some fifteen years from the completion of his First Symphony. Though the G minor piano quartet continued to daunt the professional critics for a while, it is not surprising that Arnold Schoenberg, so great an admirer of the composer, chose to explore the work's possibilities and implications by scoring it for full orchestra in 1937.

It is also not surprising that the first movement of this quartet so puzzled Joachim when it was new: this is one of the most challenging, engrossing, intellectually

stimulating, and rewarding pieces of chamber music to be found. Then, as the entire work proceeds, and the better one gets to know it, one can only marvel at Brahms's ingenuity and breadth of invention as he continues from one movement to the next.

The first four measures—with that opening four-note motive introduced, mirrored, transposed, and foreshortened—are enough to set the stage for the entire opening Allegro. The initial expressive markings—*piano*, *espressivo*, *dolce* (softly, expressive, sweetly)—belie the characteristically somber G minor-ness of this movement, which is but rarely touched by the major mode. As he would do so much later in the opening movement of his Fourth Symphony, Brahms begins the development section with what sounds like a return to the beginning for a repeat of the exposition, but then moves off in unexpected directions. The moment of recapitulation is considerably less clear and realized more in retrospect, Brahms having veiled his return to the home key with harmonic sleight-of-hand. Needless to say, these few statements merely scratch the surface of Brahms's accomplishment in this extraordinary movement.

For his second movement Brahms writes a C minor Intermezzo of unusual phrase-lengths, subtly scored for muted strings, once more beginning *piano*, *dolce*, and *espressivo*. For contrast we get a faster-moving Trio in A-flat major, marked "Animato," as is the wisp of coda that follows the Intermezzo's return. The E-flat major slow movement brings the sort of long-breathed, richly romantic effusion of which Brahms was so eminently master. A strongly contrasting central episode in C major is simultaneously fanfare and march. This strikingly extramusical allusion to a world outside the concert hall helps also to prepare the still more wildly extroverted fourth-movement finale, a concluding Rondo alla Zingarese (Rondo "in gypsy style") of dizzying energy and inventiveness, once more in the home key of G minor. A sort of heavily accented, readily recognizable "stomping dance" episode in G major provides contrast of color in the first occurrence of the tonic major since the work's opening movement. Near the end there is a discharge of energy in the form of a cadenza for solo piano, and the final pages bring the fastest music (marked "Molto Presto") heard so far.

—Notes by Steven Ledbetter (Dohnányi)
and Marc Mandel (Brahms)

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, as well as an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. Ms. Dimitriades joined the Boston Symphony at the start of the 1987-88 season. A recipient of the Lili Boulanger Memorial Award, she has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. Ms. Dimitriades teaches at the Boston Conservatory of Music. An active chamber musician, she is a member of the Boston Artists Ensemble, the Boston Conservatory Chamber Ensemble, and the Walden Chamber Players. She was concertmaster of the Newton Symphony Orchestra, with which she appeared often as a concerto soloist, and is currently concertmaster of the New Philharmonia Orchestra. She also continues to perform frequently in recital and chamber music throughout New Eng-

land. Other solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.
Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967 and has continued to be active in chamber music, in ensembles including the Cambridge and Francesco string quartets and Collage New Music. He has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Cellist **Mihail Jojatu** was born in Romania and studied at the Bucharest Academy of Music before coming to the United States in 1996. He attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman and worked privately with Bernard Greenhouse, subsequently studying with BSO principal cellist Jules Eskin at Boston University. Mr. Jojatu won the Aria Concerto Competition at the Boston Conservatory and the Carl Zeise Memorial Cello Prize while attending the Tanglewood Music Center. He has been a guest soloist with the National Symphony Orchestra in Washington and with the Radio Television Orchestra of Bucharest, and won many prizes in Romania for solo and chamber music performance. A member of the Boston-based Triptych String Trio, Mr. Jojatu joined the BSO's cello section in December 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season.

Russian-born pianist **Tatiana Yampolsky** began her musical studies at the age of five and made her debut at twelve at the Great Hall of the Moscow Conservatory. She graduated from the Moscow Conservatory, where she studied with distinguished pianists Dmitry Bashkirov and Yakov Flière. Since immigrating to the United States, Ms. Yampolsky has performed throughout Europe and North America. She has appeared as soloist with a number of orchestras, including the Boston Pops and the Atlantic Symphony Orchestra, and has performed locally and on tour with the Boston Symphony Orchestra. In addition to her concert career, Ms. Yampolsky has taught at Harvard University and the Longy School of Music in Cambridge, Massachusetts. She currently teaches privately and at MIT.

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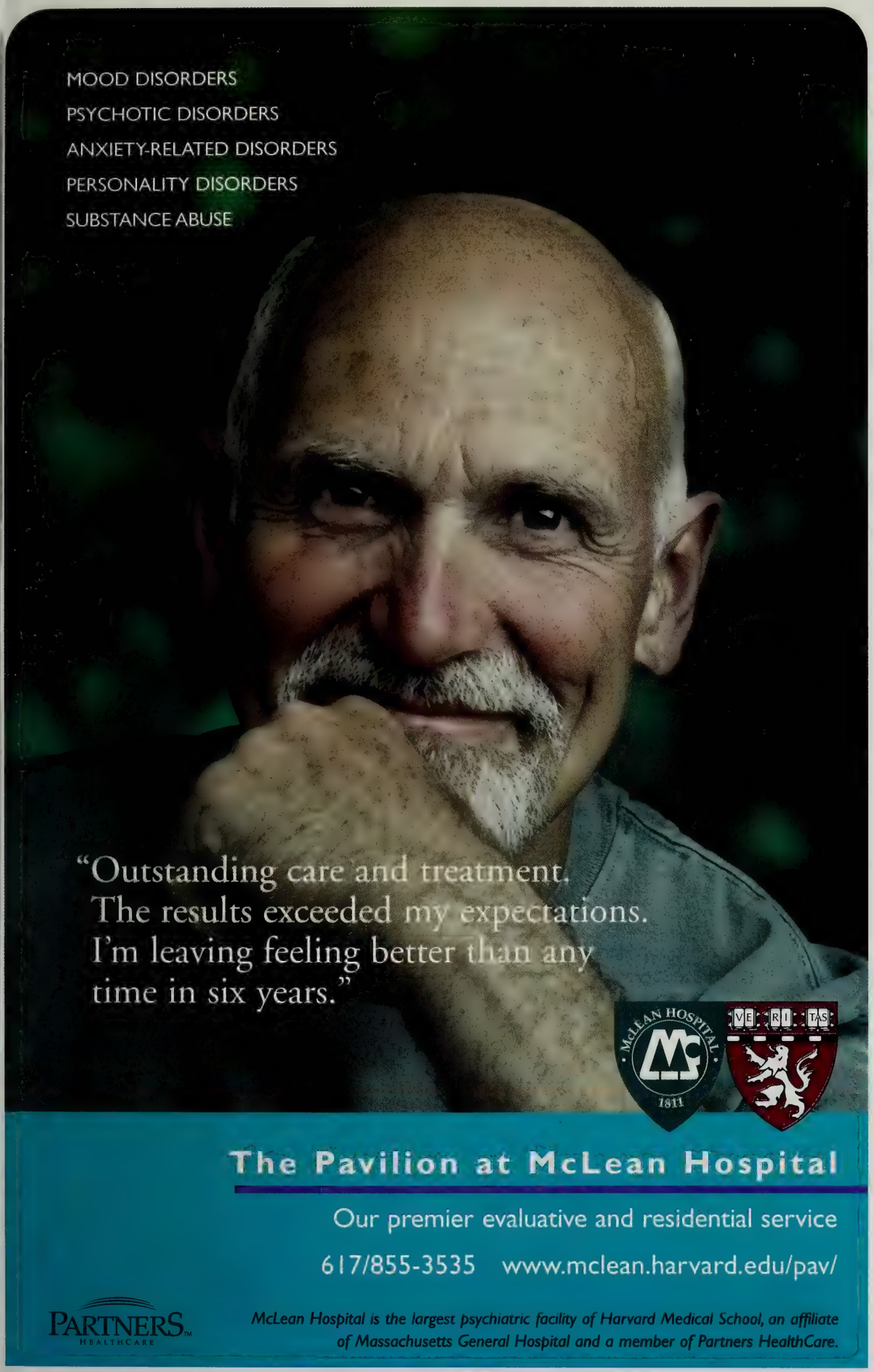
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This week's Pre-Concert Talks are given by Hugh Macdonald, Washington University, St. Louis.

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BSO

Announcing James Levine's Second Season as BSO Music Director

In the 2005-2006 season—the 125th season of the Boston Symphony Orchestra, and James Levine's second season as BSO Music Director—Maestro Levine will lead the Boston Symphony Orchestra in eleven programs offering masterworks that are part of BSO history, as well as programs juxtaposing masterpieces by two seminal figures in music, Ludwig van Beethoven and Arnold Schoenberg.

More than any other American orchestra, the BSO has maintained a great tradition performing the French repertoire, to be reflected in Mr. Levine's season-opening all-French program (concluding with Saint-Saëns's *Organ* Symphony) as well as his performances of Debussy's *La Mer* and Berlioz's *Symphonie fantastique*. Recognizing the BSO's proud tradition of commissioning and performing new music, a single program (in December) brings together four works given their world or American premieres by the BSO—Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission), Dutilleux's Symphony No. 2, *Le Double* (a BSO 75th-anniversary commission), Elliott Carter's *Boston Concerto* (a BSO commission premiered here in 2003), and Bartók's Concerto for Orchestra (commissioned by Serge Koussevitzky and introduced in 1944). Mr. Levine will also lead the BSO in the premieres of three newly commissioned works—Carter's *Three Illusions for Orchestra*; a new work by Leon Kirchner; and the east coast premiere of Peter Lieberson's *Neruda Songs* with Lorraine Hunt Lieberson as soloist. Also figuring in Mr. Levine's programming are such important, varied masterworks as Mozart's Symphony No. 35, *Haffner*, Schumann's Symphony No. 4, Strauss's *Till Eulenspiegel's Merry Pranks*, Mahler's Symphony No. 4, Ives's *Three Places in New England*, and Gershwin's Piano Concerto in F.

Highlights of the first six programs in the Levine/BSO Beethoven/Schoenberg project (to be continued in 2006-07) include Beethoven's Ninth Symphony and *Missa Solemnis*, Schoenberg's lushly romantic *Gurrelieder* and *Pelleas und Melisande*, an all-Beethoven program featuring the Beethoven Triple Concerto for piano, violin, and cello (with Jonathan Biss, Miriam Fried, and Ralph Kirshbaum) framed by the symphonies 2 and 7, and a special Boston Symphony Chamber Players program, with guest vocalists Anja Silja and Matthew Polenzani, in which Mr. Levine will appear as both pianist and conductor. Also among the guest artists joining Mr. Levine and the BSO in 2005-2006 are vocalists Ben Heppner, Karita Mattila, René Pape, Dorothea Röschmann, Dawn Upshaw, and Deborah Voigt; organist Simon Preston, and pianist Jean-Yves Thibaudet.

Conductor Emeritus Bernard Haitink and former BSO principal guest conductor Sir Colin Davis return to the Symphony Hall podium next season, as do guest conductors Paavo Berglund, Rafael Frühbeck de Burgos, Christoph von Dohnányi, Kurt Masur, David Robertson, Robert Spano, and Yuri Temirkanov. Austrian conductor Manfred Honeck makes his BSO debut, and BSO Assistant Conductor Jens Georg Bachmann makes his subscription series debut. Additional guest soloists include pianists Piotr Anderszewski, Richard Goode, and Andreas Haefliger; violinists Joshua Bell, Julia Fischer, Gidon Kremer, Gil Shaham, and Frank Peter Zimmermann; cellist Yo-Yo Ma, who plays the world premiere of a new work for cello and orchestra commissioned from Osvaldo Golijov; and percussionist Christopher Lamb.

Brochures with complete program and ticket information for the BSO's 2005-2006 subscription season will be available in April. PLEASE NOTE THAT SUBSCRIBERS WILL RECEIVE THEIR RENEWAL INFORMATION IN EARLY APRIL. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2005-2006 Brochure, Symphony Hall, Boston, MA 02115.

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Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Hugh Macdonald of Washington University in St. Louis discusses Lutosławski, Schumann, and Ravel (April 21-26). To close the season, BSO Publications Associate Robert Kirzinger discusses Birtwistle and Mahler (April 28-30), and BSO Publications Director Marc Mandel (May 3, 5, 6) and scholar/teacher Elizabeth Seitz (May 7) discuss Beethoven and Respighi.

PLEASE NOTE that there will be no Pre-Concert Talk before the Evgeny Kissin/James Levine four-hand Schubert recital on Wednesday night, April 27.

BSO Members on Compact Disc

A new CD from GM Recordings features BSO principal bass player Edwin Barker with the Pro Arte Chamber Orchestra led by Gunther Schuller in concertos for double bass by Theodore Antoniou, Johann Baptist Vanhal, and Mr. Schuller, plus, as an encore, Tom Johnson's *Failing: A Very Difficult Piece for String Bass*. A wide variety of compact discs featuring members of the Boston Symphony Orchestra is available in the Symphony Shop, also including such recent catalogue entries as BSO violist Michael Zaretsky in

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 63 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).

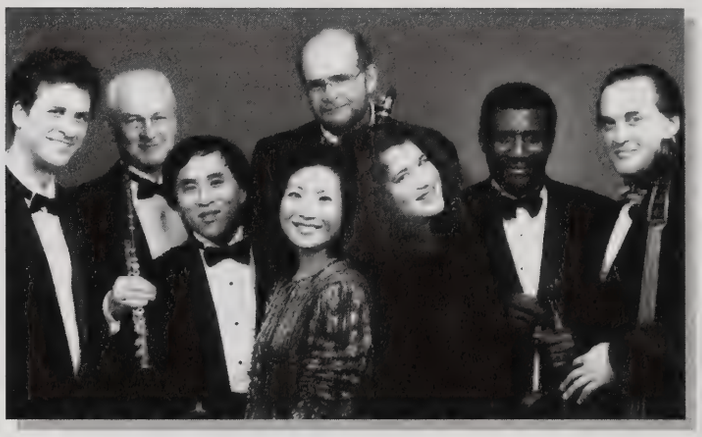




There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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THE SCHUMANN QUINTET

Fri. Mar 18, 7:30 p.m. at Jordan Hall
Sun. Mar 20, 7:30 p.m. at Sanders Theatre

Ravel	Sonata for Violin and Cello
Robert Fuchs	Clarinet Quintet in E-flat, Op. 102
Schumann	Piano Quintet in E-flat, Op. 44

with pianist Randall Hodgkinson and violinist Arturo Delmoni

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Sat. Apr 30, 8:00 p.m. at Benjamin Franklin Institute
Sun. May 1, 7:30 p.m. at Sanders Theatre

Françaix	String Trio in C major (1933)
Mendelssohn	Piano Trio in C minor, Op. 66
Brahms	String Sextet in G major, Op. 36

with Tchaikovsky Competition prize winner cellist Bion Tsang and New York Philharmonic Principal Violist Cynthia Phelps

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the six cello suites of J.S. Bach played on viola (on the Artona label) and BSO principal trombone Ronald Barron's two latest discs, "The Return of the Alto Trombone" and "An Evening from the 18th Century" (both in the Boston Brass Series).

The Beranek Room

Located off the left side of Symphony Hall's first balcony, the Beranek Room is an elegant private donor lounge for members of the Higginson Society of the Boston Symphony Annual Fund and members of the BSO Business and Professional Friends. The room is open to members for complimentary refreshments two hours prior to subscription series concerts, and also during intermission. For the Friday-afternoon concerts, sandwiches may be purchased until concert time. For Higginson Society membership information, please contact Kate Krupanski at (617) 638-9253. For BSO Business and Professional Friends membership information, please contact Jo Frances Kaplan at (617) 638-9264.

Comings and Goings...

Please note that latecomers will be seated by the Patron Services staff during the first convenient pause in the program. In addition, please also note that patrons who leave the hall during the performance will not be allowed to reenter until the next convenient pause in the program, so as not to disturb the performers or other audience members while the concert is in progress. We thank you for your cooperation in these matters.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.



SUNDAY, MAY 8, 2005 • 3PM

MOZART Duo in B-flat for violin and viola, K.424
BRITTEN *Phantasy*, Op. 2, for oboe, violin, viola, and cello
FINE Partita for Wind Quintet
PROKOFIEV Quintet in G minor, Op. 39, for oboe, clarinet, violin, viola, and double bass

Tickets: **$30, $22, $17**

Tickets may be purchased through SymphonyCharge at **(617) 266-1200** or at the Symphony Hall Box Office. On the day of the concert, tickets are only available at the Jordan Hall Box Office, which is located at 30 Gainsborough Street. ***All programs and artists subject to change.***

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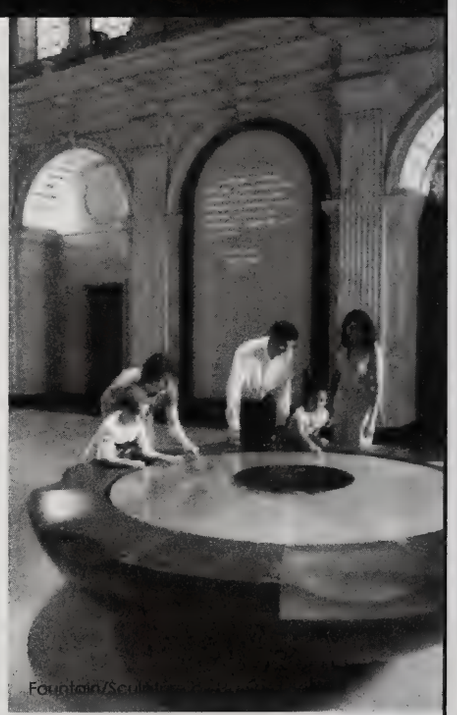
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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.



Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

Accompaniment

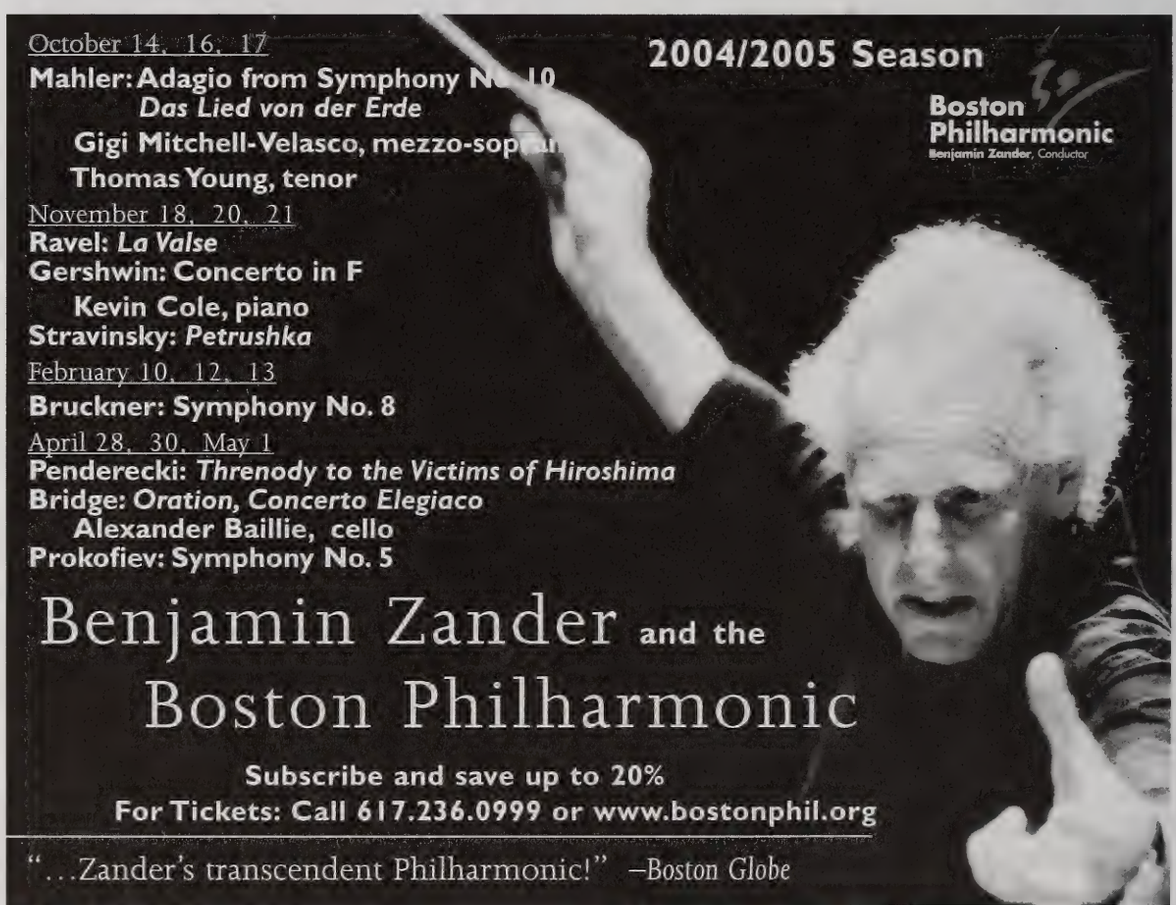
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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brings the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

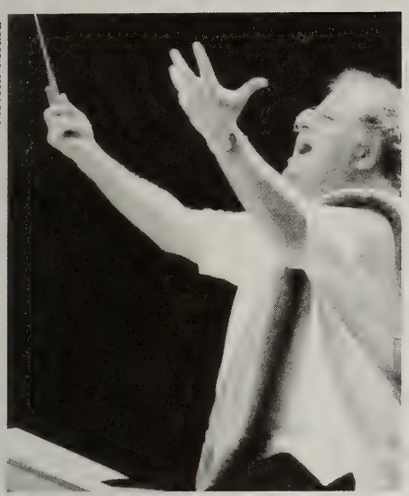
How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

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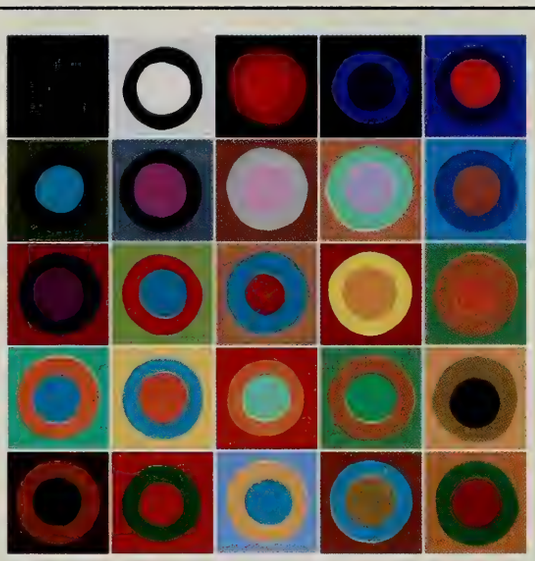
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Woman's evening dress, United States, about 1858. Silk plain weave (taffeta), machine net (tulle) and silk bobbin lace, trimmed with silk ribbon, embroidered silk net, and silk flowers. Gift of Roald T. Lyman, 1951.





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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

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Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Gordon and Mary Ford Kingsley Family chair

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
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Concerto for Orchestra



Witold Lutosławski was born January 25, 1913, in Warsaw (then part of the Russian Empire) and died there February 8, 1994. Concerto for Orchestra was begun in 1950 but not completed until 1954. It received its premiere November 26, 1954, with the work's dedicatee, Witold Rowicki, conducting the Warsaw National Philharmonic Orchestra. Stanislaw Skrowaczewski led the first Boston Symphony Orchestra performances in December 1967 (a single Providence performance on December 7 followed immediately by four subscription performances at Symphony Hall) and then a Tanglewood performance in July 1968, all of the BSO's subsequent ones being given by Seiji Ozawa (at Tanglewood in 1970; subscription concerts in December 1999 followed by performances that same month at Carnegie Hall, C.W. Post College on Long Island, and the Kennedy Center in Washington, D.C.; and then at Tanglewood again on July 16, 2000). Concerto for Orchestra is scored for three flutes (second and third doubling piccolos), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, four trumpets, four trombones, tuba, timpani, percussion (snare drum, three drums [low, medium, high], military drum, bass drum, cymbals, tam-tam, tambourine, xylophone, glockenspiel), celesta, two harps, piano, and strings. The duration of Concerto for Orchestra is about 28 minutes.

While Poland's music history does not begin and end with Chopin, he is easily the most famous Polish composer; the mazurkas and polonaises of that cosmopolitan, Paris-dwelling piano virtuoso were Poland's most important musical emissaries in the early nineteenth century. After Chopin the history of Polish music parallels in many ways that of many other European countries, notably Russia, with both German-dominated musical factions and nationalist ones. The composer and violin virtuoso Henryk Wieniawski in the mid-1800s and the composer Karol Szymanowski, a Bartók contemporary, are the two most famous names of the generations following Chopin. Ignacy Paderewski, the great pianist, was a composer himself and nationalist enough to become Poland's Prime Minister in 1919, the year after Poland regained its independence.

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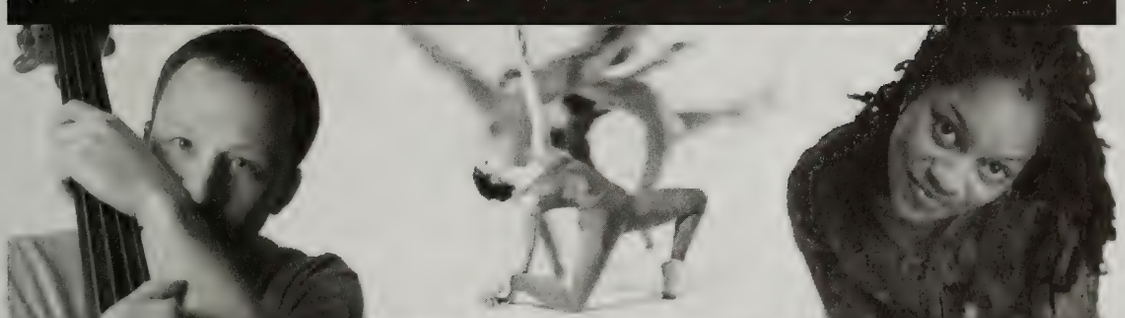
Górecki and Krzysztof Penderecki, look to Witold Lutosławski as a spiritual elder. His music makes a very real connection between the pre-WWII nationalist and late Romantic styles of Szymanowski and Paderewski and the ultra-modern thinking of the younger Poles. Lutosławski began with one foot in the traditional, studying at the same Warsaw Conservatory from which Chopin graduated a hundred years earlier. His primary composition teacher was Witold Maliszewski; he also studied piano and violin, and later, at Warsaw University, mathematics.

The Nazi occupation of Poland and the almost immediate post-war encroachment of Soviet socialism seriously stunted the nascent emergence of a Polish avant-garde, just as happened in Czechoslovakia and Hungary as they became increasingly isolated behind the Iron Curtain. An official drive for "Social Realism" beginning in 1949 demanded that Polish composers use the materials and even the philosophy of folk music as the basis for their own compositions. As a result, the modern and avant-garde music—by Schoenberg or Webern, Stockhausen, Messiaen, or Boulez—that filtered into socialist Central and Eastern Europe, via the airwaves or through individual contacts, introduced techniques that Lutosławski and others could only explore "underground" or at risk of official reprobation. A loosening of these restraints (for Poland, at least) came in 1955, and the following year the now-famous new music festival "Warsaw Autumn" was established.

Lutosławski, though, had been composing using Polish folk music since the 1930s, and he returned again and again to that rich body of material in his works after the war. Lutosławski's First Symphony, from 1947, banned at the onset of the Social Realist doctrine, marks the beginning of his search for a new way of approaching musical sound. His use of folk tunes with far-reaching chromatic and non-tonal harmony was one aspect of his exploration. Lutosławski had already begun experimenting with the twelve-tone

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technique in the 1940s, but his first mature piece in that vein was *Funeral Music* in 1958. He moved further along the path of ultra-modernism after hearing a radio broadcast of John Cage's Piano Concerto in 1960; he began incorporating into his pieces a localized indeterminate (i.e., chance) element, which allowed for an unpredictable and fluid surface to parts of his pieces but which came from a subtle concern for color of orchestration (learned from Bartók, Debussy, and Stravinsky) rather than from a Cage-like abandonment of traditional form. Form, both in his early works and through his late style in the 1980s, has always been at the heart of Lutosławski's musical thinking, providing a substantial base on which to construct a music that is immediately engrossing but that also satisfies increasing familiarity.

Boston Symphony Orchestra audiences have had an opportunity to become familiar with some of Lutosławski's more masterful achievements, including *Chain 2* for violin and orchestra, which was given its United States premiere by BSO violinist Ronan Lefkowitz with the Tanglewood Music Center Orchestra in 1987. Lefkowitz repeated the piece on an all-Lutosławski concert conducted by the composer for subscription concerts in October 1990. More recently, Lutosławski's Symphony No. 4 was conducted by Seiji Ozawa in February 1995 in memory of the composer, who had died the previous year.

Lutosławski's Concerto for Orchestra was one of the composer's few large works growing out of his use of folk music materials after WWII. In an interview with Richard Dufallo in 1987 (published in Dufallo's book *Trackings*), Lutosławski explains:

> During the work on functional music, I developed a certain kind of style: a style consisting of folk, diatonic tunes, combined with non-tonal counterpoint and some colorful harmonies. In such a style I composed my first set of easy pieces for piano in 1945. And in 1946 the *Twenty Old Polish Christmas Carols*.... Then one day I considered this style to be useful for composing something more serious, and that was the Concerto for Orchestra, 1950-54.

The Concerto is in three movements. The Intrada movement (which is based on a popular melody from Mazovia, the district of Poland that includes Warsaw) clarifies the work's title, in that the thematic material is presented in *concertante* fashion, with individual orchestral sections acting as soloists. (This is similar to Bartók's Concerto for Orchestra of 1944.) The rhythmically quirky tune introduced in the low strings is passed to other sections of the orchestra, with secondary melodies enhancing the texture as the movement builds. Contrasting episodes are linked to this opening, which returns later in the movement. The second, transitional movement, is a rapid scherzo with Trio, similar in structure to minuet movements by Haydn and Mozart. Lutosławski's prowess in orchestration is most evident here. The third movement, longer than the first two combined, can be heard as the main body of the composition. Mirroring the larger divisions of the piece as a whole, there are three sections: Passacaglia, Toccata, and Corale. A *passacaglia* is founded on a repeating bass line (as in the finale to Brahms's Fourth Symphony). The passacaglia theme of the third movement is first heard in the harp and double basses, which are joined by the other sections of the orchestra, reflecting the opening of the first movement. The Toccata is a linking episode that diffuses the high level of energy attained by the Passacaglia. The Corale, first introduced in oboes and clarinets, is the high point of the movement. This is followed by a quick-tempo coda to close the work.

—Robert Kirzinger

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Robert Schumann
Cello Concerto in A minor, Opus 129



Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. Schumann composed his Cello Concerto, which he listed in his own catalogue as a "Concertstück" for cello and orchestra, between October 10 and 24, 1850, but the first performance was posthumous, given by Ludwig Ebert at the Leipzig Conservatory on June 9, 1860, at a concert to mark what would have been the composer's fiftieth birthday. The first American performance was given on February 3, 1888, by the Boston Symphony Orchestra led by Wilhelm Gericke, with cellist Fritz Geise, the same performers also giving the New York premiere that February 8 at New York's Steinway Hall. Subsequent Boston Symphony performances featured Leo Schulz with Emil Paur conducting, Alwin Schroeder with Max Fiedler, Jean Bedetti and later Pablo Casals with Pierre Monteux, Gregor Piatigorsky with Serge Koussevitzky, Gaspar Cassadó with Dimitri Mitropoulos, Emanuel Feuermann and later Bedetti with Richard Burgin, Pierre Fournier with Charles Munch, Jules Eskin with Erich Leinsdorf, Janos Starker with Joseph Silverstein, Yo-Yo Ma with Kurt Masur, Eskin with Pascal Verrot, violinist Gidon Kremer with Seiji Ozawa (employing Shostakovich's 1966 arrangement of the original work as a violin concerto), Heinrich Schiff with Franz Welser-Möst (the most recent subscription performances, in November 1993), and Claudio Bohórquez with Sir Neville Marriner (the most recent Tanglewood performance, on August 24, 2002). In addition to the solo cello, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

On September 1, 1850, the Schumanns—Robert, Clara, and six children—moved to Düsseldorf after six stultifying years in Dresden, a city of which Clara said, "everything seems so antiquated here. Not a single intelligent person can be seen on the street; they all look like Philistines! Musicians one doesn't see at all." An offer had come along for Robert to succeed Ferdinand Hiller as conductor of the Düsseldorf Music Society. Düsseldorf had a reputation as a conductor-eating town (why was Hiller so eager to move on to Cologne?), but Schumann badly wanted an orchestra of his own. He was not only bored in Dresden, but angry because the opera there had declined to stage his *Genoveva*; and he was willing to give Düsseldorf a try.

By the time Schumann arrived in his new Rhineland home, he was in high spirits, and he and Clara were welcomed by a serenade and a combined concert, supper, and ball, tendered by the local musicians. Clara worried about social standards in Düsseldorf, especially "the breezy, unconstrained conduct of the women, who at times surely transgress the barriers of femininity and decency.... Marital life is more in the easygoing French style." Both Robert and Clara were distressed by the noisiness of their first apartment, but a Rhine excursion at the end of the month and a move to quieter quarters helped. (All Clara could do about the Düsseldorf ladies was to avoid them.)

But contentment in Düsseldorf was destined to be brief. Unequal to the requirements of the position, Schumann was asked to resign in October 1852. The matter was smoothed over for the moment, but not quite a year later he had, in fact, led his last concert. Four months after that, having thrown himself into the Rhine in a suicide attempt, he was committed into Dr. Richarz's hospital at Endenich, where he died two and a half years later.

But all that is another story. In fact the Düsseldorf episode began with Schumann in a



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state of enormous creative energy. He composed his Cello Concerto in just fifteen October days, and in what remained of 1850 and in 1851 he wrote the *Rhenish* Symphony, revised his D minor symphony into what he considered its definitive form (Symphony No. 4), and wrote two violin sonatas, the *Märchenbilder* for viola and piano, two substantial cantatas, and a number of overtures on literary themes.

Clara Schumann was delighted by the new concerto. "It pleases me very much and seems to me to be written in true violoncello style," she noted in her diary on November 16, 1850. The following October she wrote: "I have played Robert's Violoncello Concerto through again, thus giving myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and humor, also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!" Robert, on the other hand, seems to have had reservations: he cancelled plans for a performance in the spring of 1852 and he did not send it to Breitkopf & Härtel, his Leipzig publisher, until 1854.



A relief of Robert and Clara Schumann made in 1846 by their friend Ernst Rietschel

In this concerto we glimpse the experimental side of Schumann's temperament. He is interested here in compression and in finding new ways to connect the parts of a multi-movement composition. Both the initial chords for woodwinds with pizzicato strings and the wonderful cello melody to which they open the door have more than local functions. The idea of the chords pervades the slow movement, and the cello theme turns into a recitative—shared fascinatingly and poignantly by soloist and orchestra—that forms the bridge from the second movement to the finale. Each movement is linked to the next, and the middle one, though it sets out in gloriously expansive song, has something of the character of a bridge or an intermezzo. The device of using a solo cello in the orchestra is one that Robert borrowed from Clara's piano concerto of 1836, in whose orchestration he may, however, have had a hand. The shift into 6/8 time for the last pages of the finale is a device that Brahms obviously found worth imitating, and often. Just before that happens in this concerto, Schumann introduces a brief accompanied cadenza, an inspiration to Elgar and probably also to Schoenberg and Walton in their violin concertos.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and (new this month) *Choral Masterworks–A Listener's Guide*.

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Maurice Ravel
La Valse, Choreographic poem



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. Ravel composed La Valse *in 1919 and 1920, basing it on sketches he made before the war for a symphonic poem with the intended title "Wien" ("Vienna"). Ravel and Alfredo Casella performed the two-piano version of* La Valse *in November 1920 at a concert of Arnold Schoenberg's Society for Private Musical Performances. The orchestral version was given its premiere by Camille Chevillard and the Lamoureux Orchestra of Paris on December 12 that year. Alfred Hertz gave the American premiere on October 28, 1921, with the San Francisco Symphony. Boston Symphony audiences first heard* La Valse *when Pierre Monteux conducted it here on January 13 and 14, 1922. Since then it has been programmed in BSO concerts by Serge Koussevitzky, Ravel himself, Richard Burgin, Paul Paray, Leonard Bernstein, Charles Munch, Ernest Ansermet, Georges Prêtre, Michael Tilson Thomas, Seiji Ozawa (first in March 1974, then on several later occasions), Charles Dutoit (including the most recent Tanglewood performance, on August 28, 2004), Kurt Masur, and Dennis Russell Davies. The most recent subscription performances, under Ozawa, were in December 1997, followed by performances at Carnegie Hall, the New Jersey Performing Arts Center in Newark, and the Kennedy Center in Washington, D.C. Ozawa also led* La Valse *as part of the Symphony Hall Centennial Gala on October 14, 2000—the BSO's most recent Symphony Hall performance of the work.* La Valse *is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, castanets, tam-tam, crotales, two harps, and strings.*

Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others who had added a special Viennese lilt to the waltz. (In this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written.)

The first sketches for *Wien* apparently date from 1907, when Ravel was completing another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled *Vienna*. After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title "*La Valse, Poème chorégraphique*," and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario.) So *La Valse* was first heard in con-

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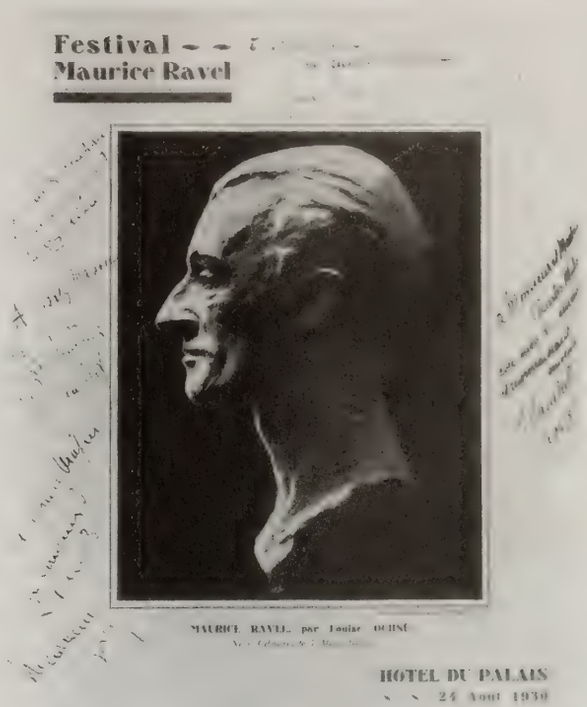
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cert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out *fortissimo*.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.



Poster from a 1930 Ravel festival in Paris

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's *La Valse* has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.



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The Lutosławski bibliography in English includes Charles Bodman Rae's *The Music of Lutosławski*, originally published in 1994 (Faber and Faber) and revised and expanded in 1999 (Omnibus Press paperback). Rae also wrote the essay on Lutosławski for the New Grove II. Bernard Jacobson's *A Polish Renaissance*, in the well-illustrated "20th-Century Composers" series, gives more-or-less equal time to Lutosławski and his somewhat younger compatriots Panufnik, Penderecki, and Górecki (Phaidon paperback). *Lutosławski Studies*, edited by Zbigniew Skowron, contains essays on several aspects of the composer's work, from specific pieces to general trends, by such experts as Charles Bodman Rae, Steven Stucky, and others (Oxford University Press). While somewhat expensive, this important collection might be found in a good music library. Also of interest, though out of print, is Tadeusz Kaczyński's *Conversations with Witold Lutosławski*. Lutosławski's music is published primarily by Chester Music, Ltd.; one can find good information on the composer, including a brief biography, thorough list of works, and discography, on their website (www.chestermusic.com).

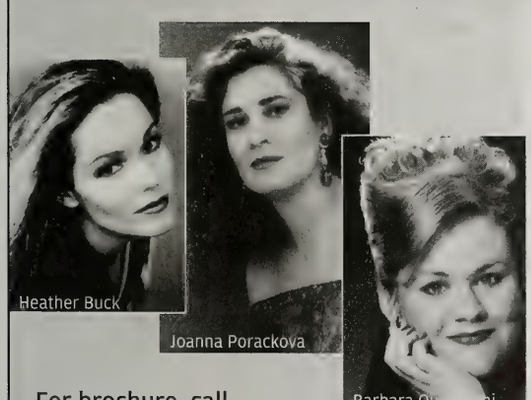
Though it may be hard to find at the moment, Lutosławski himself led a recorded performance of the Concerto for Orchestra with the Polish Radio National Symphony Orchestra (EMI "double*ff*orte," with a good selection of the composer's orchestra works including the first two symphonies, *Funeral Music*, and other pieces). A compilation disc entitled "The Essential Lutosławski" includes the Concerto for Orchestra with the Warsaw National Philharmonic under Witold Rowicki, the work's dedicatee, along with Lutosławski's Symphony No. 3, the Cello Concerto, and many other works, some of them conducted by the composer (budget-priced two-disc Philips "Duo"). Antony Wit and the Polish Radio Symphony Orchestra recorded the Concerto for Orchestra as part of Volume 5 in their excellent "Lutosławski Orchestral Works" series (budget-priced Naxos, with Three Poems of Henri Michaux, *Mi-Parti*, and Overture for Strings). Other available

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recordings of the Concerto for Orchestra include those by Andrew Davis and the Royal Stockholm Philharmonic (Finlandia, with Bartók's Concerto for Orchestra), Yan Pascal Tortelier's with the BBC Philharmonic (Chandos, with *Mi-Parti* and *Funeral Music*), and James DePreist's with the Oregon Symphony Orchestra (Delos, with Respighi's *Roman Festivals* and Strauss's *Don Juan*).

—Robert Kirzinger

The first full-scale biographical study of Schumann in English was the late Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio also provided the Schumann entry for the recently revised (2001) New Grove Dictionary of Music and Musicians. Daverio's last book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines aspects of Schumann's life and music in relation to the other two composers (Oxford University Press). Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a fairly recent addition (2001) to the Master Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Alfred Nieman on "The Concertos" (Barrie and Jenkins). Michael Steinberg's *The Concerto–A Listener's Guide* includes his program note on Schumann's Cello Concerto (Oxford paperback). Donald Francis Tovey's note on the concerto is in his *Essays in Musical Analysis* (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

Schumann's Cello Concerto is a hard piece to pull off, whether in concert or on disc. The recordings by Yo-Yo Ma with Colin Davis and the Bavarian Radio Symphony Orchestra (Sony Classical) and Truls Mørk with Paavo Järvi and the ORTF Orchestra (Virgin Classics) are worth investigating. Lynn Harrell's with Neville Marriner and the Cleveland Orchestra, though controversial for Harrell's expansion of Schumann's original cadenza, is highly regarded but not currently available (Decca). There are at least three current listings featuring Mstislav Rostropovich: with Leonard Bernstein and the ORTF Orchestra (EMI "Great Recordings of the Century"), with Benjamin Britten and the London Symphony Orchestra ("live" on BBC Legends), and with Gennady Rozhdestvensky and the Leningrad Philharmonic (Deutsche Grammophon). Jacqueline du Pré's famous recording is with the New Philharmonia Orchestra under the direction of Daniel



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Barenboim (EMI). Be aware that Bernstein (with Rostropovich) and du Pré are inclined to linger and/or wallow in this music in a manner that is not necessarily helpful.

Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction to the composer's music (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Farrar Straus & Giroux). Also useful are *Ravel* by Arbie Orenstein (Dover), Orenstein's *A Ravel Reader: Correspondence, Articles, Interviews* (also Dover), and H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder).

There have been four commercially released recordings of *La Valse* with the Boston Symphony Orchestra from 1955 (monaural) and 1962 (stereo) under Charles Munch (both RCA), from 1974 under Seiji Ozawa (Deutsche Grammophon), and from 1995 under Bernard Haitink (Philips). An exciting 1962 Munch-led BSO broadcast of *La Valse* is in the twelve-disc box "Boston Symphony Orchestra, Symphony Hall Centennial Celebration–From the Broadcast Archives 1943-2000" (available at the Symphony Shop). Christoph von Dohnányi recorded *La Valse* with the Cleveland Orchestra (currently on Ultima). Other choices of varying vintage, listed alphabetically by conductor, include Ernest Ansermet's with the Orchestre de la Suisse Romande (Decca), Pierre Boulez's with the Cleveland Orchestra (Sony Classical), André Cluytens's with the Orchestra of the Paris Conservatoire (EMI), Charles Dutoit's with the Montreal Symphony Orchestra (Decca), Jean Martinon's with the Orchestre de Paris (EMI), Pierre Monteux's with the London Symphony Orchestra (Philips), Paul Paray's with the Detroit Symphony Orchestra (Mercury Living Presence), and Simon Rattle's with the City of Birmingham Symphony Orchestra (EMI).

—Marc Mandel





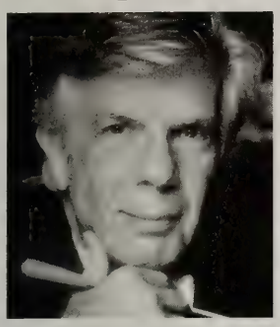
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Christoph von Dohnányi is recognized as one of the world's pre-eminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg as well as principal orchestra conducting posts in Germany, London, and Paris. Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra in 2002, having assumed that post in 1984. During those years he led the orchestra in a thousand concerts, fifteen international tours, and twenty-four premieres, and recorded over a hundred works. He was named Music Director Laureate of that orchestra in 2002-03. This season his engagements include Lyric Opera of Chicago for Beethoven's *Fidelio* and subscription concerts with the New York Philharmonic and the Pittsburgh Symphony. His U.S. season in 2003-04 included appearances with the Los Angeles Philharmonic in Disney Hall; the Chicago Symphony at Orchestra Hall and Ravinia; and performances with London's Philharmonia Orchestra in New York, Philadelphia, Washington, D.C., and the New Jersey Performing Arts Center. He became principal conductor of the Philharmonia in 1997, having served as principal guest conductor since 1994. This season is his first as chief conductor of the NDR Symphony Orchestra in Hamburg. Mr. von Dohnányi has conducted frequently at

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the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, where he led the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. He led a new production of Richard Strauss's *Ariadne auf Naxos* in summer 2001 and in October 2001 conducted Strauss's *Die Frau ohne Schatten* at Covent Garden. Mr. Dohnányi also appears with Zurich Opera, where in recent years he conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. Mr. Dohnányi has made many acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna he recorded a variety of symphonic works and a number of operas, including Beethoven's *Fidelio*, Berg's *Wozzeck* and *Lulu*, Schoenberg's *Erwartung*, Strauss's *Salome*, and Wagner's *The Flying Dutchman*. His discography with the Cleveland Orchestra includes recordings of Wagner's *Die Walküre* and *Das Rheingold*; the complete symphonies of Beethoven, Brahms, and Schumann; symphonies by Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky; and works by Bartók, Berlioz, Ives, Varèse, and Webern, among many others. Christoph von Dohnányi made his BSO subscription series debut in February 1989. His most recent BSO appearances were at Symphony Hall in February 2004 for a subscription series and Pension Fund concert, and at Tanglewood in August 2004, leading the BSO as part of Tanglewood on Parade as well as in a regular Shed concert. Next week he leads the BSO in Sir Harrison Birtwistle's *The Shadow of Night* and Mahler's Symphony No. 1.

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debut performances include the Los Angeles Philharmonic, Indianapolis Symphony, Milwaukee Symphony, Fort Worth Symphony, Toronto Symphony, Netherlands Philharmonic, and Berlin Symphony; he will tour Europe with the Monte Carlo Philharmonic, Netherlands Philharmonic, and Venice Baroque Orchestra (with which he will play a Baroque cello manufactured specifically for him). He has worked with such conductors as Sir Colin Davis, Christoph Eschenbach, Manfred Honeck, Neeme Järvi, Paavo Järvi, Fabio Luisi, Sir Neville Marriner, Kurt Masur, Sakari Oramo, Leonard Slatkin, and Osmo Vänskä. Recital appearances have taken him to such venues as Alice Tully Hall, the Kennedy Center, the Ravinia Festival, Wigmore Hall, the Théâtre de la Ville and Châtelet in Paris, Berlin's Philharmonie, and Tokyo's Suntory Hall. He has collaborated with many renowned pianists, including Christoph Eschenbach, Markus Groh, Cecile Licad, Steven Osborne, and Lars Vogt. Festival appearances include Spoleto (Italy and the U.S.), Vancouver, Newport, Edinburgh, Schleswig-Holstein, Berliner Festwochen, and the Autumn Festival in Prague. Mr. Gerhardt was awarded the ECHO Classics Prize for his recording of the Brahms cello sonatas with pianist Markus Groh on Harmonia Mundi. Other CDs include "Spanish Encores" for EMI; the Dvořák Concerto and Brahms Double Concerto with Neeme Järvi and the BBC Philharmonic for BBC Music Magazine; the Barber Concerto, Frank Bridge's *Orations*, and Michael Berkeley's Concerto with Richard Hickox and the Welsh BBC for Chandos, and a new CD of solo works for cello by Bach, Britten, and Kodály for Oehms Classics. Born in Berlin to a musical family, Alban Gerhardt began playing piano and cello at age eight, excelling in both instruments. Following studies in Cologne with Boris Pergamenchikov and Frans Helmerson, he gained national attention by taking the top prize at several important competitions, including the ARD International Competition in Munich. After spending a number of years in New York, he now lives in Berlin with his wife Katalina and their five-year-old son, Janos Antonio.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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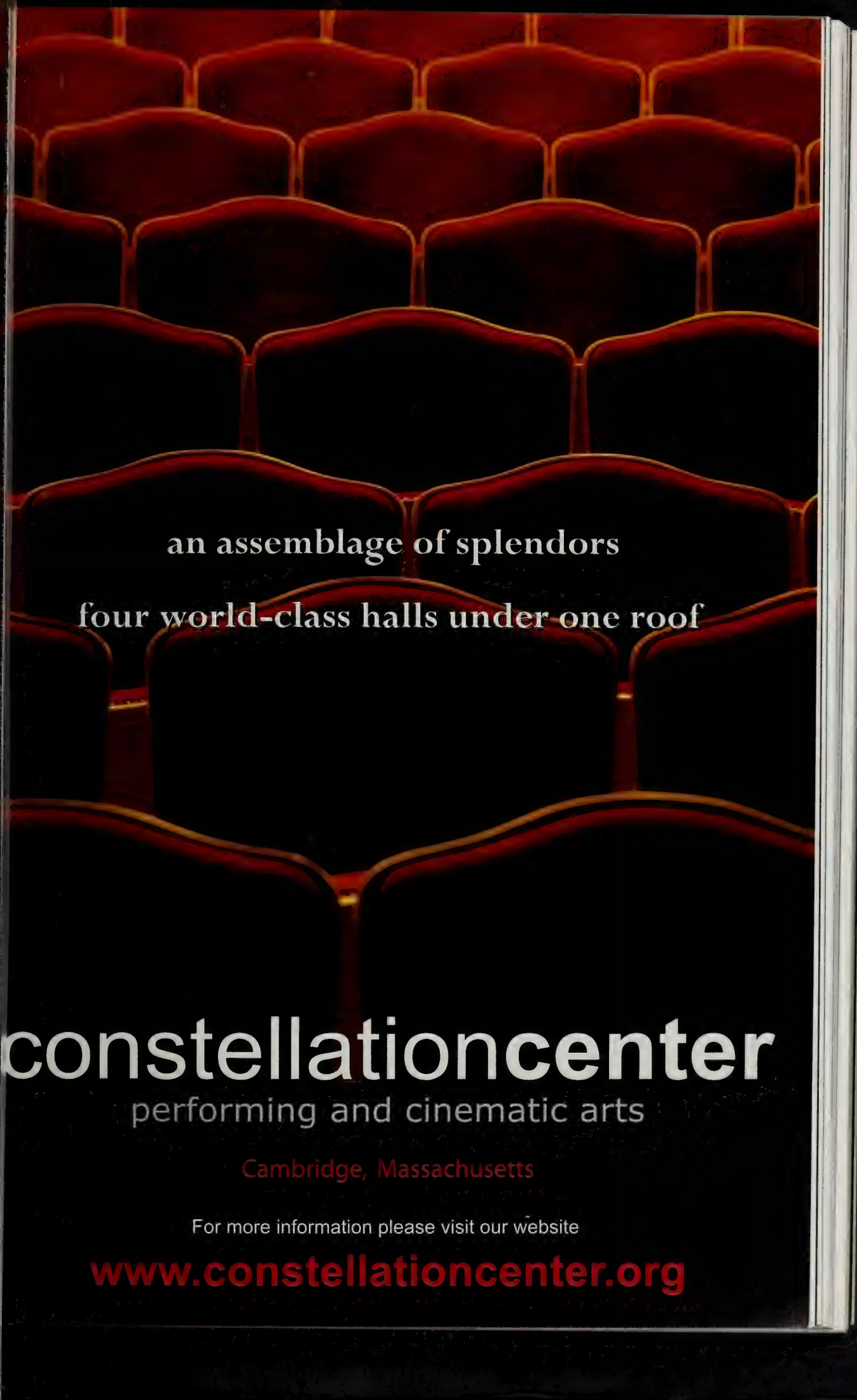
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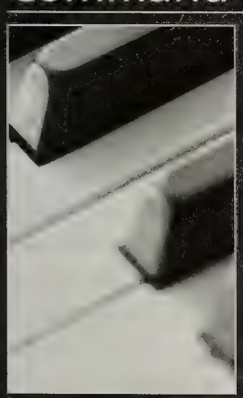
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Pre-Concert Talks by
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CHRISTOPH VON DOHNÁNYI conducting

BIRTWISTLE — *The Shadow of Night*

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MAHLER — Symphony No. 1 in D

Langsam. Schleppend [Slow. Dragging]
Kräftig bewegt, doch nicht zu schnell;
[With powerful motion, but not too fast]
Trio: Recht gemächlich
[Pretty easygoing]
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[Solemn and measured, without dragging]
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[With tempestuous motion]

For his second BSO program of 2004-05, eminent conductor Christoph von Dohnányi leads *The Shadow of Night* by one of Britain's most prominent composers, Sir Harrison Birtwistle. Dohnányi conducted the premiere of this "expressive nocturne" with the Cleveland Orchestra in 2002. Also on the program is Mahler's Symphony No. 1. This 1888 work, the composer's first completed symphony, draws on melodies that reflect the folk music and natural environment of the composer's native central Europe. Mahler folds these outwardly simple tunes into an hour-long symphonic edifice of exceptional grandeur.

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James Levine Series—
Wednesday, April 27, 8-9:45
(Please note that there will be no Pre-Concert Talk for this program.)

EVGENY KISSIN and
JAMES LEVINE, pianists

ALL-SCHUBERT PROGRAM	*Fantasie* in F minor for piano four-hands, D.940
	Allegro in A minor for piano four-hands, D.947, *Lebensstürme*
	Sonata in C for piano four-hands, D.812, *Grand Duo*

Thursday 'B'—April 28, 8-10:05
Friday 'B'—April 29, 1:30-3:35
Saturday 'B'—April 30, 8-10:05

CHRISTOPH VON DOHNÁNYI, conductor

BIRTWISTLE	*The Shadow of Night*
MAHLER	Symphony No. 1

Tuesday 'C'—May 3, 8-9:55
Thursday 'C'—May 5, 8-9:55
Friday 'B'—May 6, 1:30-3:25
Saturday 'B'—May 7, 8-9:55

RAFAEL FRÜHBECK DE BURGOS, conductor
STEPHEN KOVACEVICH, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
RESPIGHI	*Fountains of Rome*
RESPIGHI	*Pines of Rome*

Sunday, May 8, at 3 p.m.
Jordan Hall, New England Conservatory

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MOZART	Duo in E-flat for violin and viola, K.424
BRITTEN	*Phantasy*, Opus 2, for oboe, violin, viola, and cello
FINE	Partita for Wind Quintet
PROKOFIEV	Quintet in G minor, Opus 39, for oboe, clarinet, violin, viola, and double bass

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Programs and artists subject to change.

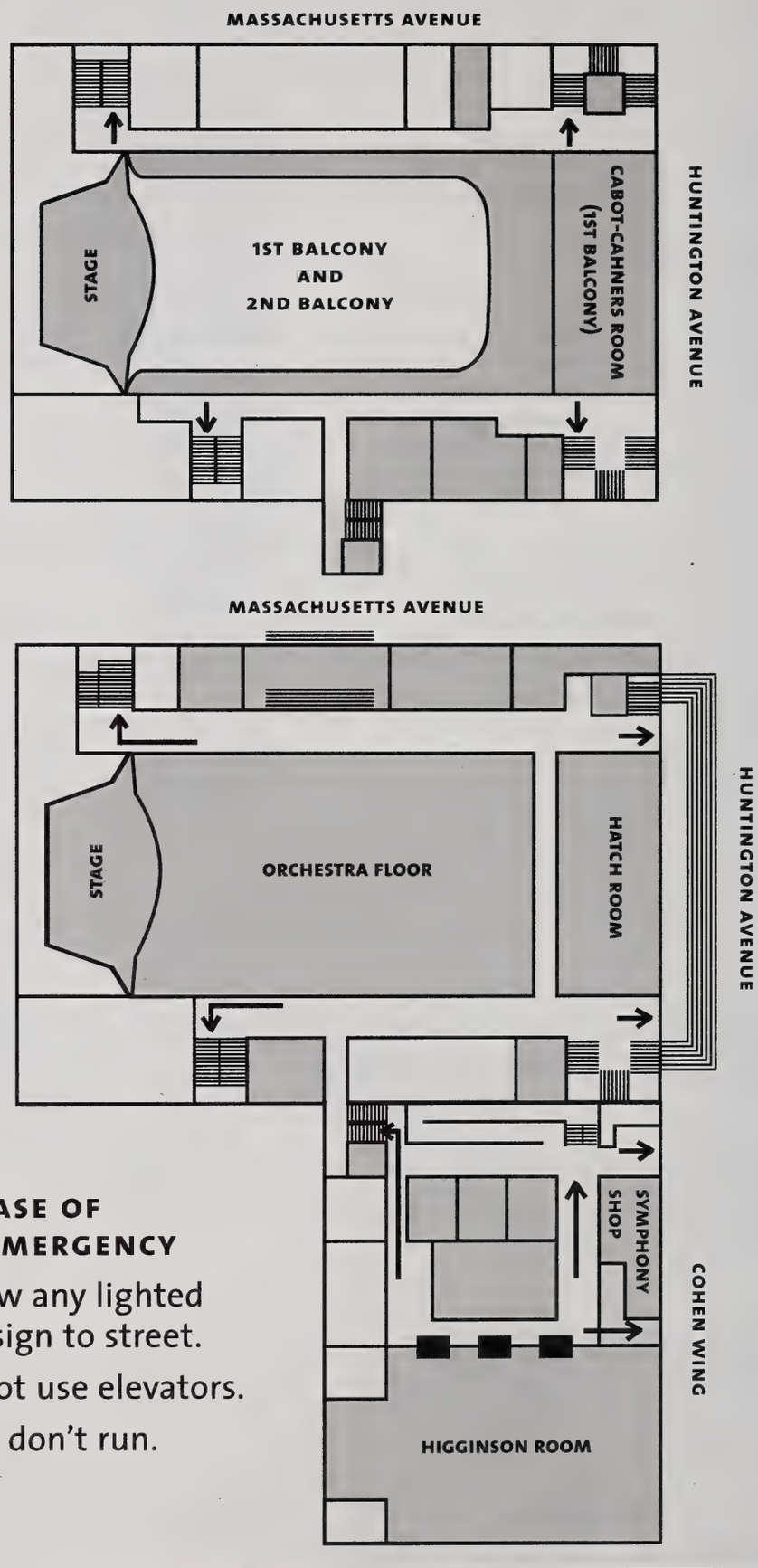
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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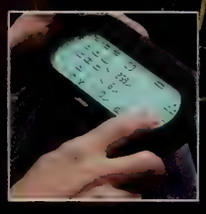
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.











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Rich Warren, *Chicago Tribune*, 6/1/90.

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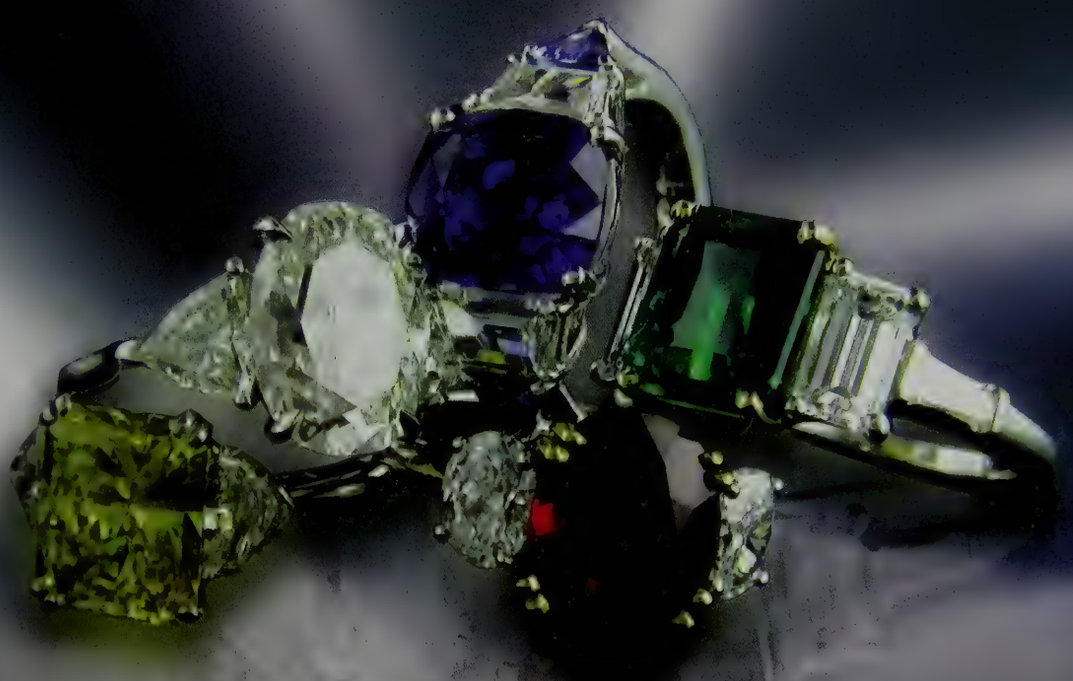
ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

If you would like to talk with one of our professional development officers about leaving your legacy at the Symphony, please call (617) 638-9252 or e-mail rkmeya@bso.org. You may be assured of complete confidentiality.

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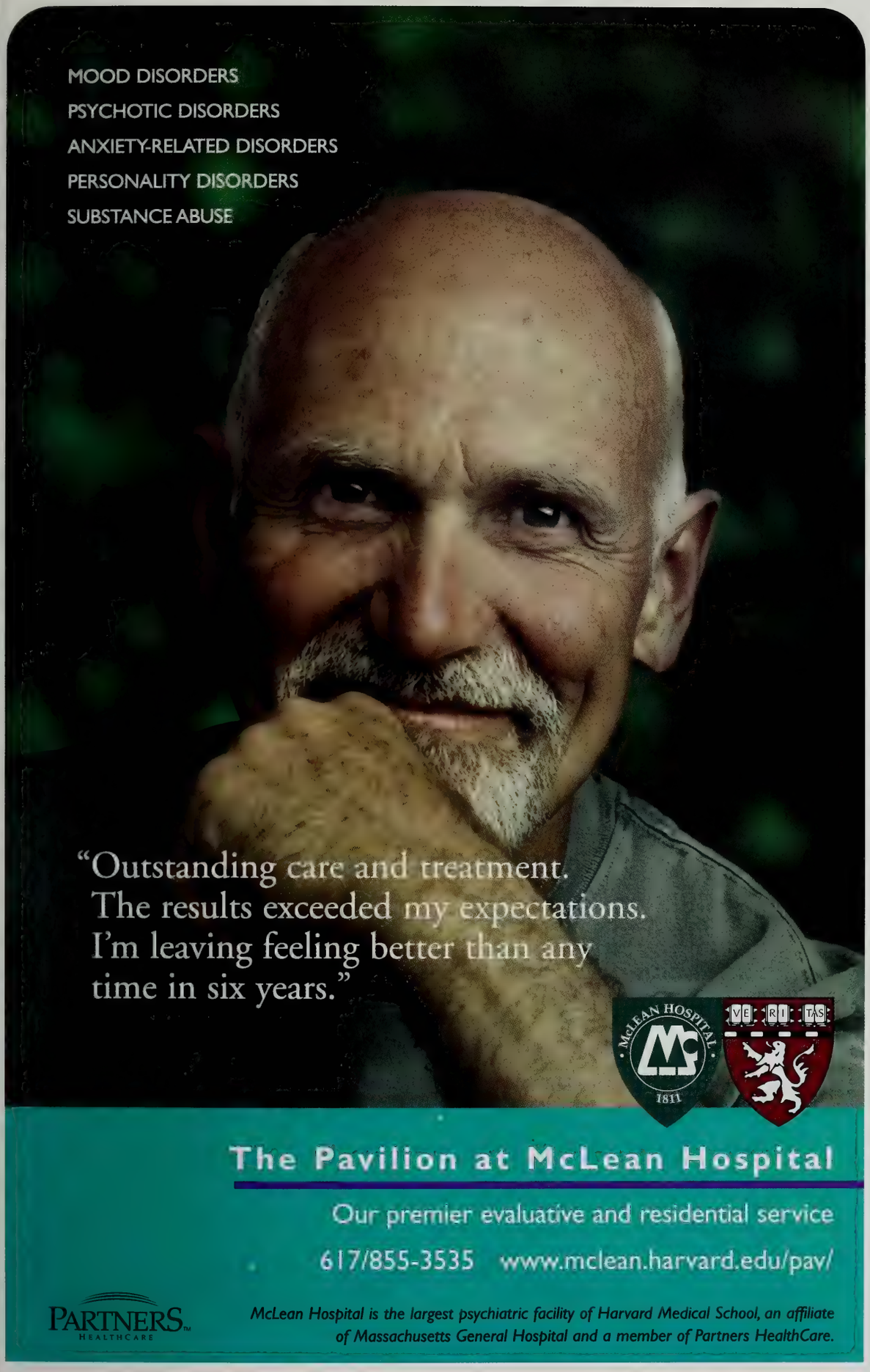
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BSO

Announcing James Levine's Second Season as BSO Music Director

In the 2005-2006 season—the 125th season of the Boston Symphony Orchestra, and James Levine's second season as BSO Music Director—Maestro Levine will lead the Boston Symphony Orchestra in eleven programs offering masterworks that are part of BSO history, as well as programs juxtaposing masterpieces by two seminal figures in music, Ludwig van Beethoven and Arnold Schoenberg.

More than any other American orchestra, the BSO has maintained a great tradition performing the French repertoire, to be reflected in Mr. Levine's season-opening all-French program (concluding with Saint-Saëns's *Organ* Symphony) as well as his performances of Debussy's *La Mer* and Berlioz's *Symphonie fantastique*. Recognizing the BSO's proud tradition of commissioning and performing new music, a single program (in December) brings together four works given their world or American premieres by the BSO—Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission), Dutilleux's Symphony No. 2, *Le Double* (a BSO 75th-anniversary commission), Elliott Carter's *Boston Concerto* (a BSO commission premiered here in 2003), and Bartók's Concerto for Orchestra (commissioned by Serge Koussevitzky and introduced in 1944). Mr. Levine will also lead the BSO in the premieres of three newly commissioned works—Carter's *Three Illusions for Orchestra*; a new work by Leon Kirchner; and the east coast premiere of Peter Lieberson's *Neruda Songs* with Lorraine Hunt Lieberson as soloist. Also figuring in Mr. Levine's programming are such important, varied masterworks as Mozart's Symphony No. 35, *Haffner*, Schumann's Symphony No. 4, Strauss's *Till Eulenspiegel's Merry Pranks*, Mahler's Symphony No. 4, Ives's *Three Places in New England*, and Gershwin's Piano Concerto in F.

Highlights of the first six programs in the Levine/BSO Beethoven/Schoenberg project (to be continued in 2006-07) include Beethoven's Ninth Symphony and *Missa Solemnis*, Schoenberg's lushly romantic *Gurrelieder* and *Pelleas und Melisande*, an all-Beethoven program featuring the Beethoven Triple Concerto for piano, violin, and cello (with Jonathan Biss, Miriam Fried, and Ralph Kirshbaum) framed by the symphonies 2 and 7, and a special Boston Symphony Chamber Players program, with guest vocalists Anja Silja and Matthew Polenzani, in which Mr. Levine will appear as both pianist and conductor. Also among the guest artists joining Mr. Levine and the BSO in 2005-2006 are vocalists Ben Heppner, Karita Mattila, René Pape, Dorothea Röschmann, Dawn Upshaw, and Deborah Voigt; organist Simon Preston, and pianist Jean-Yves Thibaudet.

Conductor Emeritus Bernard Haitink and former BSO principal guest conductor Sir Colin Davis return to the Symphony Hall podium next season, as do guest conductors Paavo Berglund, Rafael Frühbeck de Burgos, Christoph von Dohnányi, Kurt Masur, David Robertson, Robert Spano, and Yuri Temirkanov. Austrian conductor Manfred Honeck makes his BSO debut, and BSO Assistant Conductor Jens Georg Bachmann makes his subscription series debut. Additional guest soloists include pianists Piotr Anderszewski, Richard Goode, and Andreas Haefliger; violinists Joshua Bell, Julia Fischer, Gidon Kremer, Gil Shaham, and Frank Peter Zimmermann; cellist Yo-Yo Ma, who plays the world premiere of a new work for cello and orchestra commissioned from Osvaldo Golijov; and percussionist Christopher Lamb.

Brochures with complete program and ticket information for the BSO's 2005-2006 subscription season will be available in April. PLEASE NOTE THAT SUBSCRIBERS WILL RECEIVE THEIR RENEWAL INFORMATION IN EARLY APRIL. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2005-2006 Brochure, Symphony Hall, Boston, MA 02115.

The Nathan R. Miller Family Guest Artist Fund

The appearance of Evgeny Kissin at this concert is supported by a generous gift from the Nathan R. Miller Family. Nathan and his wife Lillian, who attended the New England Conservatory of Music, have a very strong commitment to music and the universal joy it brings. Mr. Miller became a Trustee of the BSO in 2003, having served as an Overseer since 1988.

As Great Benefactors, Mr. and Mrs. Miller are longstanding supporters of the BSO and are well known for their gift of the Miller Room at Symphony Hall. In addition to their Guest Artist Fund, the Millers have established the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center, endowed the Lillian and Nathan R. Miller Chair in the cello section of the BSO, and have named seats in Symphony Hall.

The Boston Symphony Orchestra is deeply grateful for the support of the Nathan R. Miller family and extends a warm welcome to them and their friends at tonight's performance.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.

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On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

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124th Season, 2004-2005

Wednesday, April 27, at 8

EVGENY KISSIN and
JAMES LEVINE, pianists

ALL-SCHUBERT PROGRAM

Fantasy in F minor, D.940
Allegro molto moderato – Largo –
Allegro vivace

Duo in A minor, D.947, *Lebensstürme*

INTERMISSION

Sonata in C, D.812, *Grand Duo*
Allegro moderato
Andante
Scherzo: Allegro vivace; Trio
Allegro vivace

The appearance of Evgeny Kissin is supported by the Nathan R. Miller Family Guest Artist Fund.

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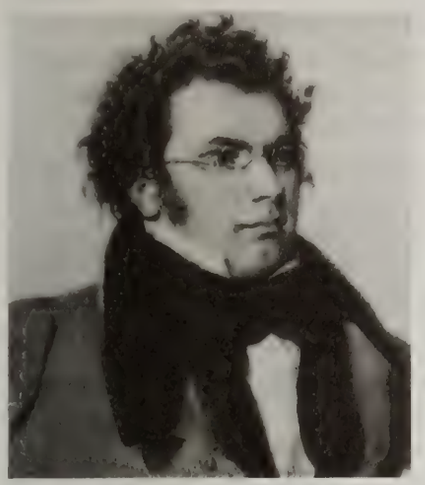
MOZART Duo in B-flat for violin and viola, K.424
BRITTEN *Phantasy*, Op. 2, for oboe, violin, viola, and cello
FINE Partita for Wind Quintet
PROKOFIEV Quintet in G minor, Op. 39, for oboe, clarinet, violin, viola, and double bass

Tickets: **$30, $22, $17**

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Franz Schubert
Fantasy in F minor, D.940
Duo in A minor, D.947, called *Lebensstürme*
Sonata in C, D.812, called *Grand Duo*



Franz Peter Schubert was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He composed the F MINOR FANTASY *in the first part of 1828; it was published four months after his death by Diabelli. Schubert dedicated the work to Karoline, Countess Esterházy of Galantha, who had been an occasional student of his earlier in the 1820s. Schubert and his friend Franz Lachner played it to great acclaim in March 1828.* LEBENSSTÜRME—*the title is Diabelli's, not Schubert's—also comes from the last year of Schubert's life, and was composed that May. It was published in 1840. Nothing is known about its early performance history. Schubert wrote the* GRAND DUO *in June 1824 at the Szeliz summer residence of Count Johann Esterházy, where he was music teacher to the young princesses Marie and Karoline; it was published in 1838, also by Diabelli, who dedicated it to Clara Wieck, soon to be Clara Schumann. The* Grand Duo *was performed on December 18, 1859, at the Vienna Musikverein by Karl Meyer and Eduard Pirkhert. As to previous performances of this music under BSO auspices, Gilbert Kalish and Yehudi Wyner played* Lebensstürme *and the* Grand Duo *at Tanglewood on August 11, 1978, a summer in which the 150th anniversary of Schubert's death was lavishly celebrated. Christoph Eschenbach and Justus Frantz played the F minor Fantasy at Tanglewood on July 26, 1979.*

> We crowd up onto the piano stool and play four-handed
> in f-minor, two drivers for the same carriage, it
> looks a little ridiculous.
>
> —Tomas Tranströmer (transl. Robert Bly)

Even if overall Schubert was not quite as neglected as the legend makes out, it is certainly true that he had few chances to hear his orchestral music. Pianists may well be the beneficiaries of that dearth; at least it seems possible that some of the pieces that Schubert wrote down as piano duets might have been scored for orchestra by a composer whose life was richer in such opportunities.

The piano duet is a delightful social institution. Many a friendship—and more—has been cemented over hand-crossings, pedal gropings, and the hot competition for the middle octave; and Schubert, who had a keen sense for such matters, contributed generously to the genre. It was a relatively marketable commodity too, and from nearly the beginning of his career to the last months of his life he wrote easy duets and demanding ones, intimate confessions and public addresses, entertainments as well as music that puts the heart in peril, long works and little ones.

For a long time—I would say about up to the time of World War II—the piano duet was also the way to become acquainted with the orchestra, chamber, and even operatic repertory. Virtually everything was arranged for duet, sometimes by the composers themselves, sometimes by other musicians of distinction (Max Reger, for example, was the arranger of Bach's *Brandenburg* Concertos), and these duets were indispensable to my musical education: I learned my Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Bruckner, and Mahler symphonies, lots of string quartets, even Verdi and Wagner operas, not to forget the easier bits of *Petrushka* and *The Rite of Spring*, by reading them with my mother as best we could, sometimes long before I ever heard this

music in concert or even on recordings. All these duet arrangements were such a large presence that many musicians, including some of my piano teachers, had no idea that there is a rich literature of original music for piano duet by Mozart, Beethoven, Weber, Schubert, Brahms, Dvořák, Grieg, Debussy, Ravel, Hindemith, and Poulenc, to cite just some of the most famous names.

All this, by and large, remains a treasure known chiefly to pianists who play this music—as many still do, with unholy delight, and preferably with no one listening. Actually even two-piano teams, so popular a couple of generations ago, have nearly vanished from the scene, but even so, when two pianists sit down to perform together, the chances are overwhelming that they will choose Mozart's brilliant but fairly superficially pleasing Sonata in D for two pianos rather than his infinitely richer F major sonata for one piano four-hands. It may not even be going too far to suggest that, like English and Italian madrigals of the sixteenth century, this is a repertory addressed in the first place to the performers, and only secondarily to hypothetical listeners.

Duets are difficult stuff to play, not necessarily in issues of marksmanship and virtuosic velocity—though you will certainly enjoy some of that this evening—but in the matter of achieving clarity, transparency, and a full but non-aggressive sound all on one instrument. Whoever controls the pedal—usually the bass player because he or she has the clearest view of the changing harmonies—holds the key to success. Duet playing is an art that asks the utmost in listening, non-competitiveness, lightness—in other words, all the central skills that make for great chamber music playing. When this music is rendered by two master artists, the listener—and most of all when the music is by Schubert—will be thrilled, amazed, and moved by the revelation of masterworks new to him, three of them tonight.

The **F minor Fantasy** stands absolutely at the summit of Schubert's achievement as a composer of instrumental music: it makes one ache for the promise it holds out for what should have been yet to come. In February 1828 he tried to sell it to the Mainz publisher



An 1868 drawing by Schubert's friend, the artist Moritz von Schwind (1804-1871), of a "Schubertiade" with the composer at the piano

Schott, but Schott turned it down. Diabelli in Vienna brought it out in March 1829, four months after Schubert's death, six weeks after what would have been his thirty-second birthday. As for the dedication of this work to the young Countess Karoline Esterházy, the report is that Schubert was in love with his young and of course socially unreachable student. We don't know, of course; but that he dedicated so personal and so emotionally laden a work to her, that he gave her the manuscript of his great Piano Trio in E-flat, that Moritz von Schwind placed her portrait into the very center of his famous drawing of a "Schubertiade" at the house of Josef von Spaun (see opposite page)—all suggest that she was a person of more than ordinary importance in Schubert's life.

In some ways the Fantasy resembles a four-movement sonata. But as he does in the *Wanderer* Fantasy for solo piano and the C major Fantasy with violin (another almost unknown treasure), Schubert proceeds from one movement to the next without break, making of each of these links a spectacular *coup de théâtre*. And where we expect a finale, Schubert surprises us—and brings many of us close to tears—by bringing back the Fantasy's beginning, that poignant, ever so slightly hesitant, delicately *tzigane*-flavored F minor melody with its heavenly turn, at last, to the major mode. Then, however, the movement expands hugely, and the double fugue reaches one of the most thrilling climaxes in all of Schubert. Three afterthoughts entered between the completion of the Fantasy in February and the preparation of a fair copy in April are worth noting: the exquisite shape of the F major variant of the opening melody, Schubert's progressive slowing of the tempo marks for the second movement from Andante molto to Andante and finally to Largo, and, wonderfully, his adding the intensely dissonant, pathos-filled sequence of chords with which the work now comes to its close.

Once again I quote the Swedish poet and pianist Tomas Tranströmer:

> The long melody line that remains itself among all
> its variations, sometimes shiny and gentle,
> sometimes rough and powerful, the snail's trace
> and steel wire,
>
> The stubborn humming sound that this instance is
> with us
> upward into
> the depths.

Everything by Schubert is harder (or even harder) than it sounds, and like Mozart, Schubert is merciless to those singers and players who are misled by his seeming simplicity. The fierce **A minor Allegro** (actually Allegro ma non troppo)—Diabelli's ***Lebensstürme*** ("Life's Tempests") title is not inapt—is, however, quite obviously a piece for two thoroughly accomplished players, and many brave amateur sight-readers have foundered on its octaves and cross-rhythms. It is one of the most "orchestral" of Schubert's duets, and you can easily imagine its sounds as wind chorales, string pizzicatos, and grandly rhetorical trombones.

Lebensstürme may well be the abandoned beginning of the sort of large multi-movement sonata that the **Grand Duo** in C actually is. In 1855, Joseph Joachim orchestrated the *Grand Duo* in the belief that it was the supposedly lost symphony that Schubert—supposedly—wrote on his 1825 summer vacation in Gmunden and Gastein. Scholars are now pretty much agreed that there is no lost "Gastein Symphony," and that the work Schubert wrote that summer is the *Great* C major symphony, listed variously as No. 7, No. 8, or No. 9. The *Grand Duo* is a poetic and varied work, and even if its scale suggested "symphony" to Joachim and others, Robert Schumann among them, it is also one of the most brilliantly pianistic of Schubert's duets. The huge spaces this music will demand and occupy are immediately suggested by the surprising harmonic excursions undertaken even within the first minute. There are big outbursts of the kind we expect in late—here fairly late—Schubert, but predominantly the temper of the first movement

is lyric, and it moves toward a tender, quiet close. The second movement, set in the mellow world of A-flat major, is made especially touching by its affectionate allusions to the second movement in Beethoven's Second Symphony, but of course for any one such reflection there are a thousand touches that are uniquely and unmistakably Schubert. Like its counterpart in the *Great* C major symphony, this Andante rises to a shattering, deeply disturbing climax. A brilliant scherzo with a veiled Trio in dark F minor is followed by a big, brilliant, pianistically demanding finale into which Schubert put more than a dash of paprika.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and (new this month) *Choral Masterworks–A Listener's Guide*.

Evgeny Kissin



Evgeny Kissin was born in Moscow in October 1971 and began to play by ear and improvise on the piano at age two. At six years old he entered a special school for gifted children, the Moscow Gnessin School of Music, where he was a student of Anna Pavlovna Kantor, who has remained his only teacher. He made his concerto debut playing Mozart's Piano Concerto No. 20 in D minor, K.466, at ten and gave his first solo recital in Moscow the following year. In March 1984 he came to international attention performing Chopin's piano concertos 1 and 2 in the Great Hall of the Moscow Conservatory with the Moscow State Philharmonic under Dmitri Kitaenko. Mr. Kissin's first appearances outside Russia were in 1985 in Eastern Europe, followed a year later by a Japanese tour. In 1987 he made his West European debut at the Berlin Festival. In 1988 he toured Europe with the Moscow Virtuosi and Vladimir Spivakov and also made his London debut with the London Symphony Orchestra under Gergiev. That December he performed with Herbert von Karajan and the Berlin Philharmonic in an internationally broadcast New Year's concert recorded by Deutsche Grammophon. In 1990 he made his London Proms debut and his North American debut with the New York Philharmonic and Zubin Mehta, and opened Carnegie Hall's Centennial

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Season with a debut recital. Mr. Kissin has received numerous awards and tributes from around the world, including the Crystal Prize of the Osaka Symphony Hall, *Musical America*'s Instrumentalist of the Year, the Triumph Award for his contribution to Russian culture, and an honorary doctorate from the Manhattan School of Music. His recordings have also received numerous awards and accolades throughout the world. His first studio recording, in 1988 for RCA Red Seal, was of Rachmaninoff's Piano Concerto No. 2 with Gergiev and the London Symphony Orchestra, with six of Rachmaninoff's Opus 39 *Etudes-tableaux*. His RCA Red Seal discography also includes two Chopin recital programs; music of Beethoven, Brahms, and Franck; Schumann's *Kreisleriana*, and works by Schumann, Liszt, Glinka, Mussorgsky, and others. His latest release is an all-Brahms disc including the Sonata No. 3 in F minor and five Hungarian Dances. For other labels, he has recorded recital works by Schubert, Brahms, Liszt, and Haydn. Concerto recordings include Beethoven's piano concertos 2 and 5 (*Emperor*) with the Philharmonia Orchestra and Levine for Sony Classical, Rachmaninoff's Piano Concerto No. 3 with the Boston Symphony Orchestra and Ozawa for RCA Red Seal, and concertos by Schumann, Prokofiev, Mozart, Haydn, and Shostakovich. Christopher Nupen's documentary film, "Evgeny Kissin: The Gift of Music," was released in 2000 on video and DVD by RCA Red Seal. Evgeny Kissin has appeared the world over with such conductors as Abbado, Ashkenazy, Barenboim, Dohnányi, Giulini, Levine, Maazel, Muti, Ozawa, Svetlanov, and Temirkanov, as well as with all the world's major orchestras. He makes regular recital tours of the United States, Japan, and throughout Europe. Mr. Kissin's 2004-2005 schedule includes complete cycles of the Beethoven concertos with Sir Colin Davis and the London Symphony, Sir Neville Marriner and the Chamber Orchestra of Europe, Sir Andrew Davis and the Santa Cecilia Orchestra, Kurt Masur and the Orchestre National de France, and Lawrence Foster and the Gulbenkian Orchestra both in Lisbon and on tour in Europe. Besides his duo-recitals with James Levine in Boston and New York, his spring 2005 performance schedule includes recitals at Carnegie Hall, the New Jersey Performing Arts Center, Baltimore's Meyerhoff Hall, and the new Strathmore Hall in Bethesda, Maryland, as well as recitals in Bologna, Milan, Naples, Lisbon, Madrid, Brussels, and Amsterdam.

James Levine



Koichi Miura

James Levine became music director of the Boston Symphony Orchestra in the fall of 2004. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Maestro Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which also went to Carnegie Hall. The season also includes appearances at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie). At Tanglewood in July he will lead concerts with both the Boston Symphony and the Tanglewood Music Center Orchestra. Mr. Levine made his Boston Symphony debut in April 1972 and his Tanglewood debut that July; he has led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of Milton Babbitt, John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. Maestro Levine also remains as music director with the Metropolitan Opera, where, in the thirty-three years since his Met debut, he has developed a relationship with the company that is unparalleled in its history and unique in the musical world today. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts forty-eight performances of eight operas, including new productions of *Die Zauberflöte* and *Faust* and revivals of *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, and *La clemenza di Tito*, as well as the company's annual Pension Fund concert (a gala next month for the 50th anniversary of Mirella Freni's stage debut), and

three programs each with the MET Orchestra and MET Chamber Ensemble at Carnegie. Also in 2004-2005, Mr. Levine gives a master class at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in its annual Pension Fund Concert (with soloist Daniel Barenboim), and leads the Cincinnati Symphony and the May Festival Chorus in Berlioz's Requiem. Outside the United States, Mr. Levine's activities are characterized by his enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg and Bayreuth. He was music director of the UBS Verbier Festival Youth Orchestra from its founding in 2000 through the summer of 2004 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival and was music director for six summers of the Cincinnati May Festival. Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers. James Levine was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. The recipient of numerous honorary doctorates and international awards, he will receive the 2005 Award for Distinguished Service to the Arts this May from the American Academy of Arts and Letters. Also in May he will be one of seventeen Centennial Honorees at the graduation ceremonies of the Juilliard School of Music.

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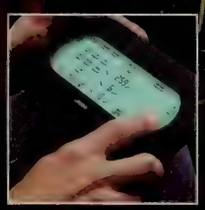
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Rich Warren, *Chicago Tribune*, 6/1/90.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

PHOTOGRAPHY: MICHAEL LUTCH

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She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

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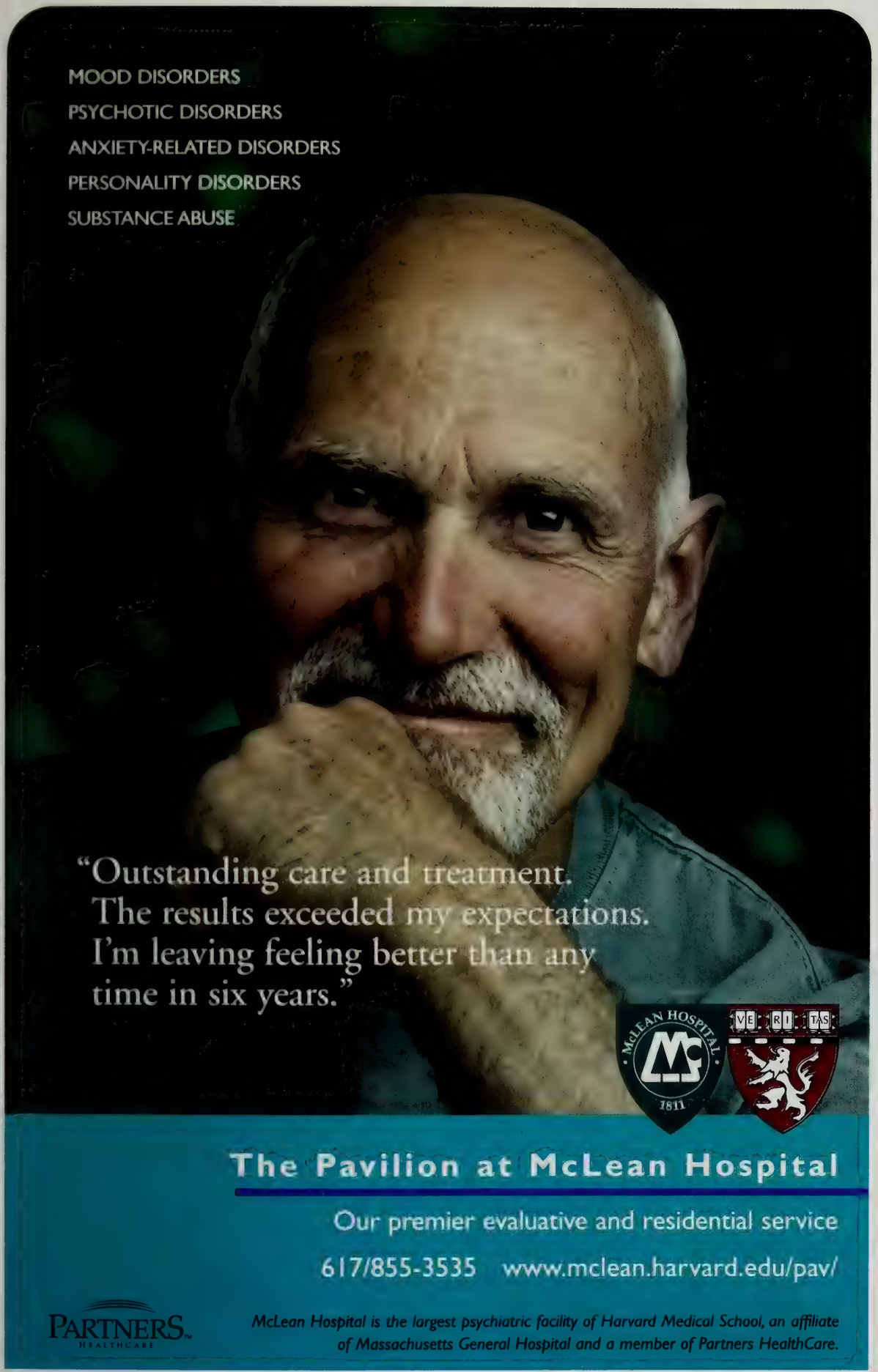
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BSO

Announcing James Levine's Second Season as BSO Music Director

In the 2005-2006 season—the 125th season of the Boston Symphony Orchestra, and James Levine's second season as BSO Music Director—Maestro Levine will lead the Boston Symphony Orchestra in eleven programs offering masterworks that are part of BSO history, as well as programs juxtaposing masterpieces by two seminal figures in music, Ludwig van Beethoven and Arnold Schoenberg.

More than any other American orchestra, the BSO has maintained a great tradition performing the French repertoire, to be reflected in Mr. Levine's season-opening all-French program (concluding with Saint-Saëns's *Organ* Symphony) as well as his performances of Debussy's *La Mer* and Berlioz's *Symphonie fantastique*. Recognizing the BSO's proud tradition of commissioning and performing new music, a single program (in December) brings together four works given their world or American premieres by the BSO—Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission), Dutilleux's Symphony No. 2, *Le Double* (a BSO 75th-anniversary commission), Elliott Carter's *Boston Concerto* (a BSO commission premiered here in 2003), and Bartók's Concerto for Orchestra (commissioned by Serge Koussevitzky and introduced in 1944). Mr. Levine will also lead the BSO in the premieres of three newly commissioned works—Carter's *Three Illusions for Orchestra*; a new work by Leon Kirchner; and the east coast premiere of Peter Lieberson's *Neruda Songs* with Lorraine Hunt Lieberson as soloist. Also figuring in Mr. Levine's programming are such important, varied masterworks as Mozart's Symphony No. 35, *Haffner*, Schumann's Symphony No. 4, Strauss's *Till Eulenspiegel's Merry Pranks*, Mahler's Symphony No. 4, Ives's *Three Places in New England*, and Gershwin's Piano Concerto in F.

Highlights of the first six programs in the Levine/BSO Beethoven/Schoenberg project (to be continued in 2006-07) include Beethoven's Ninth Symphony and *Missa Solemnis*, Schoenberg's lushly romantic *Gurrelieder* and *Pelleas und Melisande*, an all-Beethoven program featuring the Beethoven Triple Concerto for piano, violin, and cello (with Jonathan Biss, Miriam Fried, and Ralph Kirshbaum) framed by the symphonies 2 and 7, and a special Boston Symphony Chamber Players program, with guest vocalists Anja Silja and Matthew Polenzani, in which Mr. Levine will appear as both pianist and conductor. Also among the guest artists joining Mr. Levine and the BSO in 2005-2006 are vocalists Ben Heppner, Karita Mattila, René Pape, Dorothea Röschmann, Dawn Upshaw, and Deborah Voigt; organist Simon Preston, and pianist Jean-Yves Thibaudet.

Conductor Emeritus Bernard Haitink and former BSO principal guest conductor Sir Colin Davis return to the Symphony Hall podium next season, as do guest conductors Paavo Berglund, Rafael Frühbeck de Burgos, Christoph von Dohnányi, Kurt Masur, David Robertson, Robert Spano, and Yuri Temirkanov. Austrian conductor Manfred Honeck makes his BSO debut, and BSO Assistant Conductor Jens Georg Bachmann makes his subscription series debut. Additional guest soloists include pianists Piotr Anderszewski, Richard Goode, and Andreas Haefliger; violinists Joshua Bell, Julia Fischer, Gidon Kremer, Gil Shaham, and Frank Peter Zimmermann; cellist Yo-Yo Ma, who plays the world premiere of a new work for cello and orchestra commissioned from Osvaldo Golijov; and percussionist Christopher Lamb.

Brochures with complete program and ticket information for the BSO's 2005-2006 subscription season will be available in April. PLEASE NOTE THAT SUBSCRIBERS WILL RECEIVE THEIR RENEWAL INFORMATION IN EARLY APRIL. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2005-2006 Brochure, Symphony Hall, Boston, MA 02115.

The R. Willis Leith, Jr., and Barbara B. Leith Concert
Friday, April 29, 2005

This Friday afternoon's concert is being presented in honor of Mr. and Mrs. R. Willis Leith, Jr. Bill and Barbara have been supporting the Boston Symphony Orchestra in a wide variety of ways for more than twenty years. They have been subscribers for well over thirty years, and through their very generous donations have been given permanent recognition as Great Benefactors of the Boston Symphony Orchestra. The music of the BSO has given Bill and Barbara an immense amount of pleasure over the years, and Bill and Barbara have passed on their love of music to their children and grandchildren; two of those grandchildren now perform on violin and cello.

Bill was first appointed to the Board of Overseers of the Boston Symphony Orchestra in 1985. He served on a number of committees during the next five years, including the Building and Grounds Committee, the Investment Committee, and the Symphony Hall Expansion and Renovation Committee. In 1990 Bill was invited to become a member of the Board of Trustees of the BSO and continued to take on more and more responsibilities, including membership on the Long Range Planning Committee, the Capital Gifts Committee, and the Development Committee. Bill served as Chairman of the Board of the Boston Symphony Orchestra from 1996 through 1999, a period during which the orchestra saw the successful completion of a very ambitious Capital Campaign. Bill has continued his service on the Board to the

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 71 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca.1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

present day, putting in countless hours on the Annual Fund Committee, the Investment Committee, the Development Committee, and the Audit Committee. In all of these various activities Barbara has been Bill's full partner and active supporter.

Aside from these very serious commitments of time, energy, financial support, and expertise over the past twenty years, Bill and Barbara both have become very close to many members of the orchestra and its staff. Members of the BSO family very much appreciate Bill and Barbara's support and friendship, including their participation on a number of Boston Symphony Orchestra tours to Europe and Asia. In addition, Bill and Barbara have generously endowed Joseph Hearne's double bass chair, fully funded in perpetuity.

Bill and Barbara Leith are true patrons of the arts and friends of musicians; for that reason this Friday afternoon's concert is being played in their honor. The Boston Symphony Orchestra is very fortunate to count Bill and Barbara among the members of its family.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses Birtwistle and Mahler. To close the season next week, BSO Director of Program Publications Marc Mandel (May 3, 5, 6) and scholar/teacher Elizabeth Seitz (May 7) discuss Beethoven and Respighi.

Access Information for Patrons with Disabilities

The Boston Symphony Orchestra has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

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JAMES LEVINE

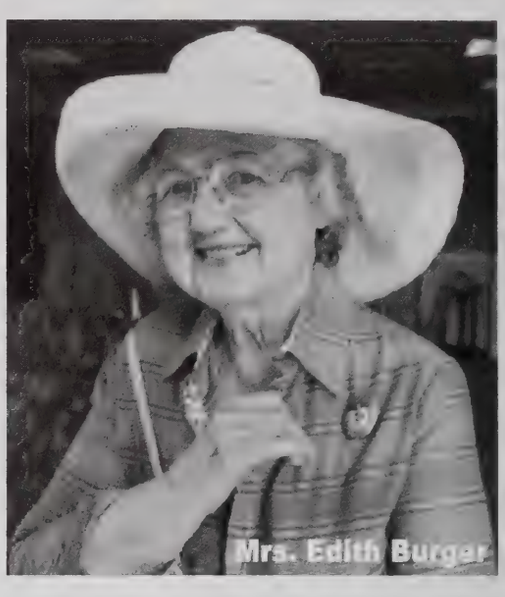

Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

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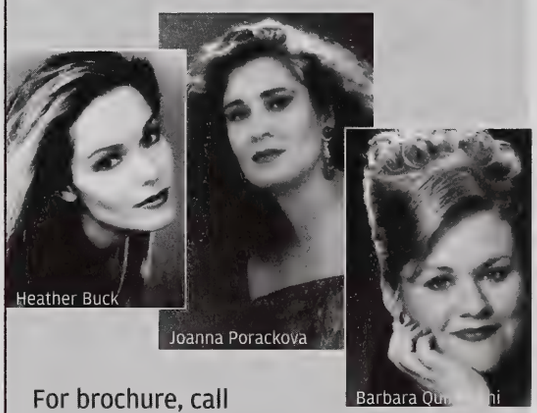
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Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



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BIRTWISTLE *The Shadow of Night*

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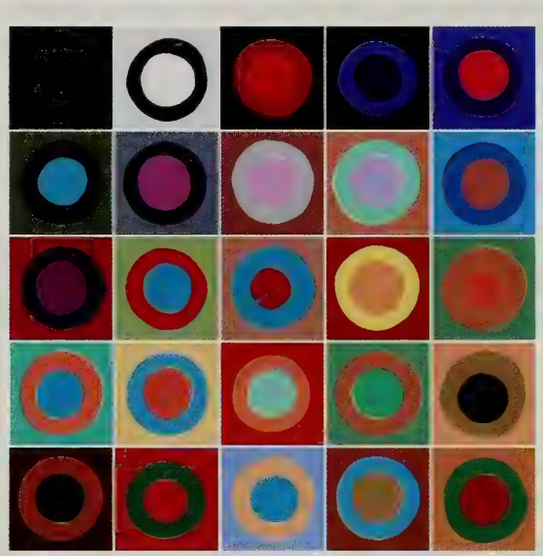
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Sir Harrison Birtwistle
The Shadow of Night


Hanya Chlala/Arena Images

Knighted in 1988, Harrison Birtwistle was born on July 15, 1934, in Accrington, a small industrial mill town in Lancashire in northern England, and currently keeps his home in Mere, Wiltshire. Birtwistle composed The Shadow of Night *in 2001 on a commission from the Cleveland Orchestra, conceiving it as a companion piece to his large-scale orchestral work from 1986,* Earth Dances. *Christoph von Dohnányi led the Cleveland Orchestra in the world premiere of* The Shadow of Night *on January 10, 2002, in Severance Hall in Cleveland. These are the first performances by the Boston Symphony Orchestra, and the first by the BSO of any music by Birtwistle, though other works of his have been played on several occasions in the annual Festival of Contemporary Music at Tanglewood.* The Shadow of Night *is dedicated to André Hebbelinck and is scored for three flutes (second doubling piccolo, third doubling piccolo and alto flute), three oboes (third doubling English horn), two clarinets (second doubling E-flat clarinet), bass clarinet (doubling contrabass clarinet), three bassoons (third doubling contrabassoon), six horns, four trumpets (third doubling piccolo trumpet), four trombones, two tubas, a percussion section divided among five players (glockenspiel, xylophone, vibraphone, bass marimba, tubular bells, three triangles, three woodblocks, two guiros, claves, large bass drum, small suspended cymbal, hi-hat, two tam-tams, and two nipple gongs), two harps, celesta, and strings. The duration of the piece is about 25 minutes.*

Sir Harrison Birtwistle carves out an intriguingly unique and independent path in his work. His ability to mold and sustain a voice with its own inherently recognizable signature seems at odds with an era that has vacillated between dogmatisms and the aural comfort food of neo-Romantic eclecticism. Not that Birtwistle has escaped the long-familiar pattern of "scandalous" premieres. Recurrently mentioned examples include the 1968 Aldeburgh performance of his violent operatic recasting of the puppet show *Punch and Judy*, on which Benjamin Britten walked out, and the outcry generated at the London Proms premiere of the boisterous *Panic* in 1985—a chaotic, occasionally raunchy dithyramb in the guise of a saxophone concerto. Yet such brushes with controversy are essentially extraneous to a body of work that, for all its originality, is as con-

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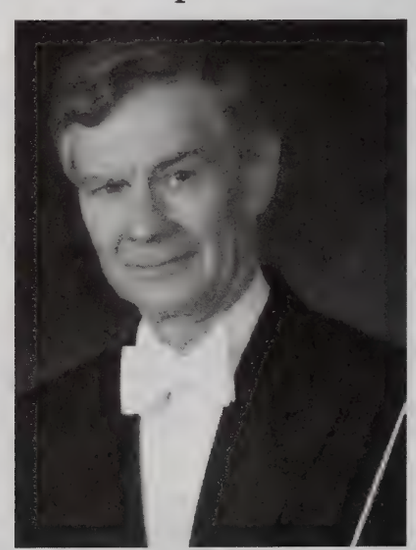
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cerned as the old masters were with the fundamental power of music to induce a level of awareness beyond what we are accustomed to from ordinary life.

In the time-scale of composers, Birtwistle was a bit of a late bloomer. He pursued clarinet before committing himself to composition during the 1950s, having studied at the Royal Manchester College of Music. Far from suggesting a provincial direction, Manchester became the breeding ground for a new postwar generation of musical pioneers; there Birtwistle joined forces with fellow students (including composers Peter Maxwell Davies and Alexander Goehr) to form a new-music group.

After a few tentative starts, Birtwistle's first major breakthrough as a composer came with the recognition earned by *Tragoedia* (1965), written for a chamber ensemble of ten players. It announces the unmistakable Birtwistle signature: a language of uncompromising but thoroughly distinctive modernism (spiraling out from the directions pioneered by Stravinsky in particular), a quasi-ritualistic focus on musical processes, and a sensibility drawn from Birtwistle's ongoing preoccupation with classical antiquity and the archetypal nature of myth. To invert a phrase from Nietzsche, in Birtwistle one seems to witness the birth of music from the spirit of tragedy—tragedy in the classical sense, that is, of attempting to wrest human meaning from the mercilessly ineluctable patterns of an indifferent universe.

Indeed, one of Birtwistle's projects during an especially fertile period as music director with the National Theatre in London involved writing music for the Peter Hall production of Aeschylus's *Oresteia* (1981). Birtwistle's reputation as a significant contemporary opera composer has been secured in the last two decades with such challenging stage works as *The Mask of Orpheus*, *Gawain*, and *The Last Supper*. (An opera on the Ariadne legend, to be called *The Minotaur*, is currently in progress.)

But this obsession with the dramatic extends to the "secret theater" of his purely instrumental compositions as well—theater not as programmatic narrative but as formalistic interplay that can be transformed into musical ritual. This Birtwistlean approach

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to drama attempts, as he himself has stated, "to bridge the gap between absolute music and theatre music" and is surely one of his great contributions.

The world of visual art has played an equally decisive role in stimulating Birtwistle's imagination. He is fond of quoting dicta from the similarly individualistic modernist Paul Klee, while the ambitions toward delineating a new mythic timelessness seen in late Cézanne and in classic Cubism have a clear analog in his music.



Albrecht Dürer's engraving "Melencolia I" (1514), one of the inspirations for Birtwistle's "The Shadow of Night" *(see page 23)*

A fundamental aspect of Birtwistle's music is how it replaces the traditional sense of progressive development found in much Western composition (continuing even in the modernism of Schoenberg and his heirs) with a richly stylized presentation of material in varying patterns, as if—in the manner of Cubism—one is hearing the same object from different vantage points. Listeners often have the impression of a tactile, even sculptural force at work when approaching his rough-hewn and—in more recent years—complexly layered sound-world.

These qualities—of a secret, mythic drama inherent in the music and of inspiration from the visual arts—come to play in the series of orchestral "processions" and "imaginary landscapes" Birtwistle has written since *The Triumph of Time* from 1972 (taking off from the Brueghel painting of the same name). The best-known example is the intensely stratified and monumental *Earth Dances*, which instantly became tagged as a *Rite of Spring* for our time upon its premiere in 1986.

It was as a companion work to *Earth Dances* that *The Shadow of Night* was created when the Cleveland Orchestra commissioned it in 2001. Certainly both pieces wonderfully exploit the virtuosity of a world-class orchestra. Since then, Birtwistle has written a shorter postscript called *Night's Black Bird* (premiered at the Lucerne Festival in 2004), which recasts material from *The Shadow of Night* in still newer perspectives. Yet all of these orchestral canvases—each of which creates an original form to suit its material—seem to be parts of a vaster, labyrinthine work-in-progress, with a number of threads interwoven among them. Chief among these is a tension between linear and circular patterns, between an "ordinary" sense of chronological time and a heightened awareness of other kinds of times.

In his note to the score, Birtwistle characterizes *The Shadow of Night* as a "mirror image" negative to the "rhythmically energetic" and "quite Cubist" structures of the earlier *Earth Dances*. "It is a slow and reflective nocturne, exploring the world of melancholy as understood and celebrated by Elizabethan poets and composers."

The explicit Elizabethan sources include George Chapman's long poem on the subject of melancholy (from which the title is derived) and John Dowland's famous song "In Darkness Let Me Dwell." Birtwistle's quote of the first three notes of its melody (characterized by a half-step rise and then return) becomes a core gesture, initially heard in

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the solo piccolo nearly a minute and a half into the opening.

Yet another source the composer adduces is Albrecht Dürer's hermetic engraving (reproduced on page 21) *Melencolia I* (1514). Birtwistle had in fact already turned to this image in an earlier piece of the same name for solo clarinet, harp, and two string orchestras (written in 1976). What all these representations of melancholy share, according to Birtwistle, is in sharp contrast to romantic or modern concepts of loneliness and alienation: they explore a state "where melancholy is no longer an inert and depressive mood, but a humor of the night, an inspired spiritual condition."

The Shadow of Night begins with sepulchral basses against which gradually more-distinct sounds begin to coalesce: trombones and lower strings trace a circular progression (some might intuit a hint of the indeterminacy from the beginning of Mahler's Ninth) as trumpets add a ticking, staccato pulse which will gain importance in the final minutes of the piece. Birtwistle isn't interested in mere mood-setting. The sense is of being locked into a pattern of futile repetition. Then, as a signpost to something different, comes the piccolo solo already mentioned. Birtwistle approaches its semitone interval, with its rise and return, as a kind of fetish rather than as a "motif." He describes its gesture as a figurative presence too, by which "melodic lines are interrupted and resumed like the moon shining through a series of slowly passing clouds."

The rest of the piece involves, in one astonishing way or another, this contrast between repetitive patterns, often marked by some aspect of pulsation, and linear, lyrical elements that seem to try to break free. The latter are given mostly to the winds in solos (though the solo trumpet also plays a key role), interrupted by a series of increasingly brazen and animated climaxes. Birtwistle's orchestration emphasizes novel combinations and extremities (the shrillness of the E-flat clarinet or the pile-up of brass tonalities). As with Varèse or Messiaen, it's not just about "color" but rather is integral to the sensations he creates of space, of alternate hovering and rushing, of sudden illuminations.

The longest solo, given to the English horn about four-fifths of the way through, signals a turning point, after which the sepulchral sounds of the beginning gain a new prominence with the addition of tubular bells and gongs. In the last several minutes, the "ticking" idea returns in eerier configurations as a pair of clarinets sound tritone flourishes reminiscent of Petrushka in his cell. After the high winds utter a series of piercing shrieks, the trumpet's sustained A (the semitone inflection now absent) seems a ritual gesture to announce a formal end to music that could continue in yet another cycle of reflections.

—Thomas May

Thomas May is a senior editor at Amazon.com and writes about music and theater. His new book, *Decoding Wagner*, was recently published by Amadeus Press.

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Françaix	String Trio in C major (1933)
Mendelssohn	Piano Trio in C minor, Op. 66
Brahms	String Sextet in G major, Op. 36

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Gustav Mahler
Symphony No. 1 in D



Gustav Mahler was born at Kalische (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did most of the work on this symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using material going back to the 1870s. He revised the score extensively on several occasions; the second, and last, edition published during Mahler's lifetime was dated 1906. Mahler himself conducted the first performance of the work, then in five movements and called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on November 20, 1889. At a New York Philharmonic concert on December 16, 1909, he introduced the work to the United States in its final four-movement form, having dropped the original second movement (the so-called "Blumine" movement; see below) after a June 1894 performance in Weimar. Pierre Monteux conducted the first Boston Symphony performances—in fact the first in Boston—on November 23 and 24, 1923 (the Boston Symphony had already performed the Fifth Symphony under Wilhelm Gericke in 1906 and the Second under Karl Muck in 1918). Other Boston Symphony performances of the four-movement Mahler First have been given by Dimitri Mitropoulos, Richard Burgin, William Steinberg, Erich Leinsdorf, Eugene Ormandy, Bernard Haitink, Klaus Tennstedt, Hiroshi Wakasugi, Adam Fischer, Seiji Ozawa, Carl St. Clair, David Zinman, Christoph Eschenbach, James Conlon, Rafael Frühbeck de Burgos, Roberto Abbado (including the BSO's most recent Tanglewood performance on August 11, 2001, though Kurt Masur led the New York Philharmonic in the work more recently there, on July 20, 2002), and Daniele Gatti (the most recent subscription performances, in April/May 2004). A five-movement version including the "Blumine" movement that Mahler later cut was given by Seiji Ozawa in April 1974 and then again during the 1977-78 season, as well as by Kenneth Schermerhorn at Tanglewood in 1974. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E-flat), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), bass drum, cymbals, triangle, tam-tam, harp, and strings.

Mahler's first contribution to the genre of the symphony, which he was to dominate and change drastically, took an unusually long gestation period to reach its final form. His first two symphonies seem to have changed character in the composer's mind over a period of years and several performances. He may have begun active composition on the First Symphony as early as 1884. A review of the premiere in 1889 actually claimed that he had finished the symphony five years earlier, but this is patently incorrect; probably the critic misunderstood some comment about his having completed some aspect of the work at that early date. Or perhaps the critic simply confused the composition of the *Songs of a Wayfarer*, written in response to his unhappy affair with the soprano Johanna Richter, with the composition of the symphony, which uses some of the same thematic material.

Much of the concentrated work of shaping the score in its first version took place under the impetus of a troubling involvement with a married woman, Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz*. Mahler had become involved with the Weber family late in 1886, when the Leipzig Opera revived a number of Weber's works for the





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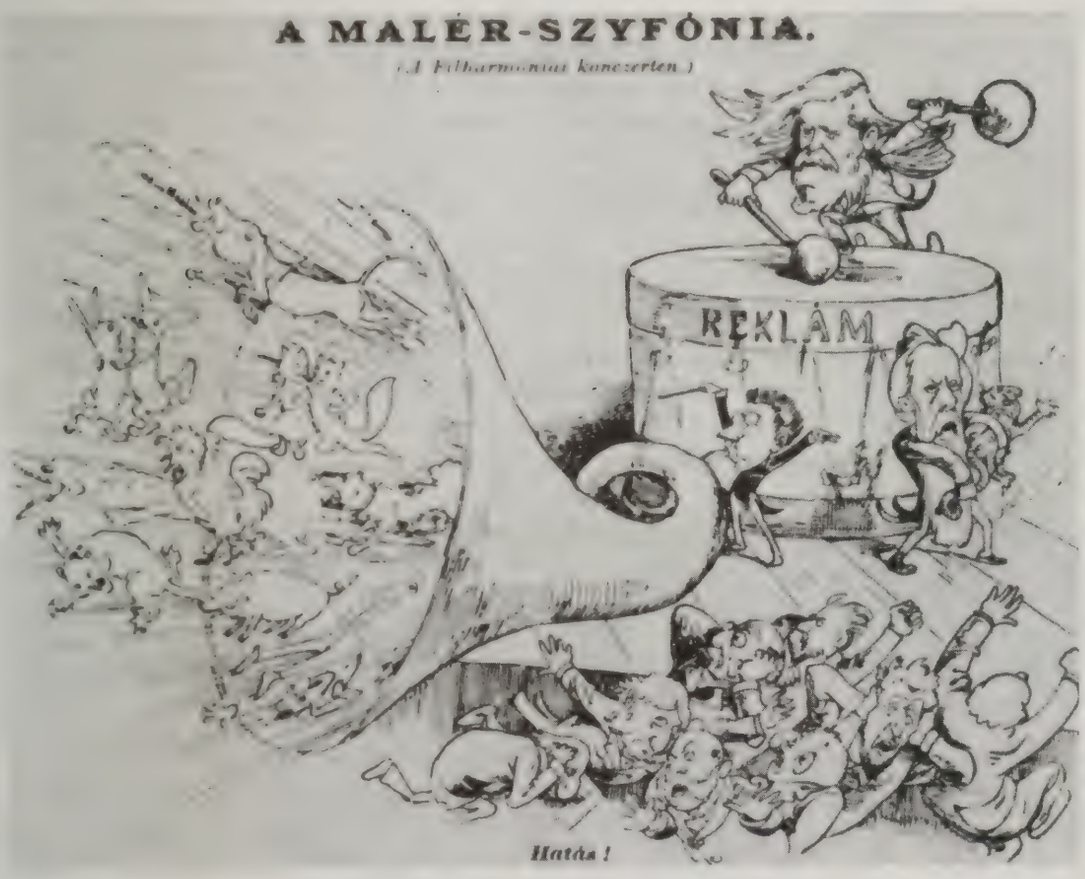
centennial of the composer's birth, many of them conducted by Mahler. He continued in close contact with the family while working to complete Weber's unfinished opera *Die drei Pintos*. It was at their house that he first heard the opening sonority of the First Symphony, the extraordinary sound of the dominant note, A, spanning seven octaves; after conceiving this sound, Mahler took a place at the Webers' piano while they sat on either side of him, playing the note in the octaves his hands were unable to reach. Before he knew it, he found himself in love with Marion, and she with him. They planned to run away together, but in the end, Mahler did not show up at the appointed rendezvous.

He poured the emotional energies thus released into compositional activity, completing the work that we now call the First Symphony and writing the first movement of what we now call the Second Symphony. But Mahler was not prepared to call either piece a symphony; in his mind, both of them were symphonic poems, that is, program music with some kind of story to tell (whether made explicit or not). It took him several versions to work his way to a recognition that he was in fact making a contribution to the most prestigious of all orchestral forms, the traditional symphony.

At the premiere in Budapest on November 20, 1889, Mahler listed the work in the program like this:

> Mahler. "Symphonic Poem" in two parts.
> Part I: 1. Introduction and Allegro comodo. 2. Andante. 3. Scherzo.
> Part II: 4. A la pompes funèbres; attacca. 5. Molto appassionato.

There were five movements (not the present four), arranged into two large parts. And, though he indicated that the work was a "symphonic poem," he gave no hint as to its nature or subject matter. Moreover, even when he did offer some clue to the music, the music was often ironic in a way that virtually guaranteed the public would not under-



A November 1889 caricature mocking the premiere of Mahler's Symphony No. 1 in Budapest

stand his hints. The title of the fourth movement signals that it is some kind of funeral march; but in fact, Mahler produced a parody of a funeral march, with no explanation. It can scarcely be surprising that the critics, though recognizing Mahler's "profound sensitivity and genuine musical gifts, combining a wealth of lively imagination with highly developed powers of organization," still found the work to overstep "artistic moderation" and to "lack a unifying underlying note." Unfortunately, this first version of the work is now lost; the earliest surviving manuscript of the symphony (now at Yale) already incorporates significant revisions that Mahler made for the second performance four years after the first.

Evidently Mahler decided that he needed to offer more guidance to his listeners, though in his next performances—in Hamburg and Weimar, 1893 and 1894, respectively—he went rather overboard with programmatic description. Now the work itself had a title ("*Titan*, a tone-poem in symphonic form"), as did each of the two parts and five movements, while the fourth movement was treated to a virtual essay.

Part I. "From the days of youth," Flower-, Fruit-, and Thorn- pieces.

1. "Spring without End" (Introduction and Allegro comodo). The Introduction depicts Nature's awakening from the long sleep of winter.
2. "Blumine" (Andante).
3. "In full sail" (Scherzo).

Part II. "Commedia humana."

4. "Aground" (Funeral march "in the manner of Callot"). The following may serve as explanation: The external stimulus for this piece of music came to the composer from the parodistic picture, known to all children in Austria, "The Hunter's Funeral Procession," from an old book of children's fairy tales: the beasts of the forest accompany the dead woodsman's coffin to the grave, with hares carrying a small banner, with a band of Bohemian musicians, in front, and the procession escorted by music-making cats, toads, crows, etc., with stags, roes, foxes and other four-legged and feathered creatures of the forest in comic postures. At this point the piece is conceived as an expression of a mood now ironically merry, now weirdly brooding, which is then promptly followed by:
5. "Dall'Inferno" (Allegro furioso), the sudden eruption of a heart wounded to the quick.

This was clearly overkill. When Mahler performed the work in Berlin in 1896, he gave it a form substantially like that in which we know it. No longer is it a tone poem,



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but a "Symphony in D for large orchestra." He deleted the division into two parts, removed the original second movement ("Blumine"),* and deleted the programmatic titles. In 1896 Mahler explained to the critic Max Marschalk why he had made these changes:

> ...[M]y friends persuaded me to provide a kind of program for the D major symphony in order to make it easier to understand. Therefore, I had thought up this title and explanatory material after the actual composition. I left them out for this performance, not only because I think they are inadequate and do not even characterize the music accurately, but also because I have learned through past experiences how the public has been misled by them.

Mahler had drawn his discarded programmatic ideas from the works of a favorite German romantic author, Jean Paul (the pen name of Johann Paul Friedrich Richter [1763-1825]), whose best-known novel, a massive work in four volumes called "Titan" (completed in 1803), dealt with a heaven-storming idealist whom Mahler clearly sought to emulate in choosing him as the title for his symphony. And the odd title "Flower-, Fruit-, and Thorn-pieces" that Mahler gave to Part I in 1893 derives from another Jean Paul book, the eccentrically titled "Flower-, Fruit-, and Thorn Pieces, or The Marital Condition, Death, and Wedding of the Advocate for the Poor F. St. Siebenkäs" (1796-97). But since Mahler himself insisted that he had invented all the explanations for his piece only after the fact, we can conveniently ignore them when considering the symphony as a work of art.

There, for all practical purposes, the situation stands: we have a symphony in the "traditional" four movements—though very untraditional in so many aspects of its content and expressive quality. Mahler's introduction takes its cue, in his own way, from Beethoven, growing gradually from almost nothing ("like a sound of nature," he says of the opening bars, containing but the single pitch, the dominant A, spread over seven octaves), followed by fragments of melody—bird calls, fanfares, a horn melody. The "cuckoo call" that appears so frequently is a descending fourth (Audubon never heard

*When the "Blumine" movement was rediscovered upon the recovery of the manuscript now at Yale, there was natural interest in hearing the symphony with that movement. Unfortunately, most recordings that were made including the deleted movement combined "Blumine" with the other four movements in Mahler's final version, which had been considerably reworked. While it is worthwhile hearing the original version of the symphony (or, rather, the oldest version for which the score survives), it only has integrity as a work of art if all five movements are played in the 1893 version. And, of course, one must remember that in the end Mahler made a conscious and serious decision to eliminate "Blumine" from the symphony. He did not take this decision simply to reduce the work to the standard four movements of a symphony; rather, he came to realize that the musical material for "Blumine," derived from incidental music he had composed for J.V. Scheffel's play *Der Trompeter von Säckingen*, simply was not part of the sound-world of the First Symphony.



"The Hunter's Funeral," a woodcut after the drawing that inspired Mahler's original fourth movement (see opposite page)

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such a cuckoo!), an interval that forms one of the most constant musical ideas of the symphony. Gradually all of this takes coherent shape and picks up tempo, suddenly presenting us with a melody familiar from the *Songs of a Wayfarer*, "Ging heut' morgen über's Feld," which becomes the principal material of the first movement, reappearing several times with its emotional quality affected by the character of the linking materials, particularly of the single powerful climax of the movement.

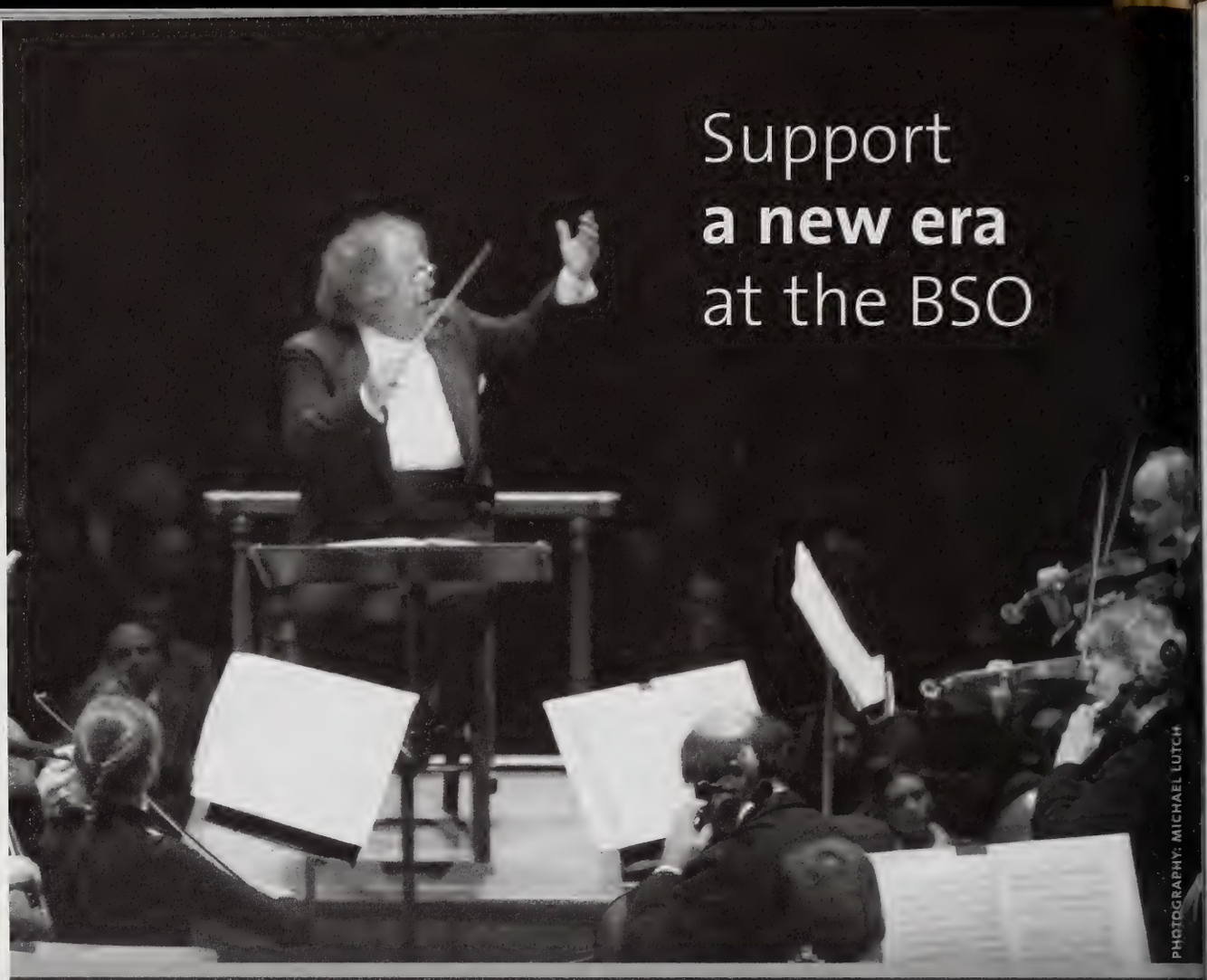
The A major scherzo, a comfortable Austrian Ländler straightforward enough to assure that even the first audiences would like it, conjures up the vigor of a peasant dance, with reference to Mahler's own song "Hans und Grete," composed in 1880. The Trio, in F, is far more nostalgic and delicate by contrast.

The third movement unsettled most early listeners. Mahler's ironic treatment of death was too new and too disturbing. Timpani softly play a march beat, reiterating the descending fourths that are so frequent a motif in this symphony; over the rhythmic pattern, a solo double bass eerily intones the melody we have all sung as "Frère Jacques"—but in the minor key! The hushed stillness, the muffled drums, and the use of a children's tune in this context all contribute to the uncanny mood of the movement. By contrast a strain of what listeners today may well recognize as "klezmer music" overlays the march with an unexplained mood of parody. A turn to a consoling passage in G major (the closing strains of the *Wayfarer* Songs, representing a gentle acceptance of death) does not last; the opening materials return to emphasize death as a fearsome specter.

Mahler once described the finale as "the cry of a wounded heart," a description that is particularly apropos for the opening gesture of the movement. This finale aims to move from doubt and tragedy to triumph, and it does so first of all through a violent struggle to regain the home key of the symphony, D major, not heard since the first movement. Mahler first does so with an extraordinary theatrical stroke: a violent, gear-wrenching shift from C minor directly to D major in the full orchestra, triple-*forte*. But this "triumph" has been dishonestly won; it is completely unmotivated, in harmonic terms, too jarring, too unsatisfactory. So even though this passage seems at first to be the victorious conclusion, it ends in a return to the inchoate music of the symphony's very opening, this time building gradually to the truly jubilant ending, for which Mahler requests that all the horns, playing the "chorale resounding over everything," stand up so that the melody may make its proper effect and, if possible, drown out everything else with the song of joyous triumph.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles from Boston to California and for such concert venues as Carnegie Hall.



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A richly detailed examination of Birtwistle's aesthetic influences, aims, and techniques can be found in Jonathan Cross's *Harrison Birtwistle: Man, Mind, Music* (Cornell University Press, 2000). Another useful study is Robert Adlington's *The Music of Harrison Birtwistle* in the series "Music in the 20th Century" (Cambridge University Press). Michael Hall's *Harrison Birtwistle in Recent Years* (1999) is a follow-up to Hall's earlier (1984, but out of print) *Harrison Birtwistle* (both Robson Books paperbacks). A special festschrift publication (with parallel texts in German and English) honors Birtwistle as recipient of the first Roche Commission for the Lucerne Festival (for *Night's Black Bird*). This offers overviews of the composer's work, with a focus on *The Shadow of Night* and its companion pieces written for the Cleveland Orchestra; there's also a recent, lengthy conversation between Birtwistle and a leading scientist at Roche on the connections between scientific and artistic creativity (Roche, 2004; published collectively by Carnegie Hall, the Cleveland Orchestra, the Lucerne Festival, and Roche).

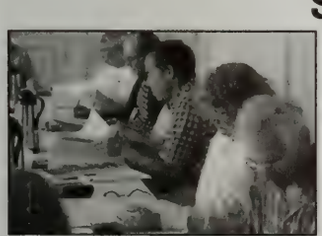
An excellent first choice for discovering Birtwistle's music is the two-disc collection released last year as part of "The British Music Collection" series on Decca. This gathers together Pierre Boulez's superb performances with the Ensemble InterContemporain of *Tragoedia*, *Five Distances*, *Three Settings of Celan*, and *Secret Theatre* with (on disc 2) Christoph von Dohnányi's Cleveland Orchestra account of *Earth Dances*; the trumpet concerto *Endless Parade* (with soloist Håkan Hardenburger and the BBC Philharmonic led by Elgar Howarth), and the controversial *Panic* (with saxophonist John Harle and the BBC Symphony under Andrew Davis). *The Triumph of Time* is coupled with *Ritual Fragment* on a 2004 release with the London Sinfonietta (NMC). Neither *The Shadow of Night* nor its postscript, *Night's Black Bird*, is yet available on disc. The songs from John Dowland that inspired Birtwistle, however, are available in an intriguing reinterpretation from John Potter of the Hilliard Ensemble, titled "In Darkness Let Me Dwell" (ECM).

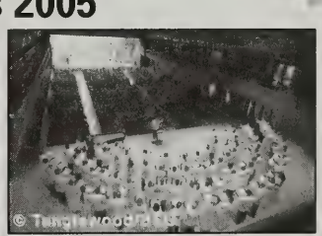
—Thomas May

Paul Banks's Mahler article from The New Grove Dictionary (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). The Mahler article in the recently revised Grove (2001) is by Paul Franklin. Michael Kennedy's *Mahler* in the Master Musicians series (Oxford paperback) and Kurt Blaukopf's *Mahler* (Limelight paperback) also provide good starting points. There are two important, quite recent entries to the Mahler bibliography: *Gustav Mahler: Letters to his Wife*, edited by Antony Beaumont, Henry-Louis de La Grange, and Gunther Weiss

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(Cornell University Press; Beaumont previously compiled *Alma Mahler-Werfel: Diaries 1898-1902*, from the same publisher) and *Gustav Mahler: A Life in Crisis* by Stuart Feder, a psychoanalytic view of the composer's life (Yale University Press). Deryck Cooke's *Gustav Mahler: An Introduction to his Music* is a first-rate brief guide to the composer's music (Cambridge University paperback). Published in 1999, *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson, is an important volume of essays devoted to Mahler's life, works, and milieu, with individual chapters on all of the major works, including discussion by John Williamson of the Symphony No. 1 (Oxford). The biography *Mahler* by Jonathan Carr offers an accessible approach aimed at beginners and enthusiasts (Overlook Press). Henry-Louis de La Grange's biography of Mahler, originally in French, and of which a four-volume English version is planned, so far includes two English-language volumes—*Vienna: The Years of Challenge, 1897-1904* and *Vienna: Triumph and Disillusion (1904-1907)* (Oxford). The out-of-print, original first volume of La Grange's study, entitled simply *Mahler*, and due for revision, covered Mahler's life and work through January 1902 (Doubleday). The other big Mahler biography, Donald Mitchell's, so far extends to three volumes—*Volume I: The Early Years*; *Volume II: The Wunderhorn Years*; and *Volume III: Songs and Symphonies of Life and Death*—covering through the period of *Das Lied von der Erde* (University of California). Alma Mahler's autobiography *And the Bridge is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) provide important if necessarily subjective source materials. Knud Martner's *Gustav Mahler: Selected Letters* offers a useful volume of correspondence, including all the letters published in Alma's earlier collection (Farrar, Straus and Giroux). Mahler enthusiast and conductor Gilbert Kaplan has seen to the publication of *The Mahler Album* with the aim of bringing together every known photograph of the composer (The Kaplan Foundation with Thames and Hudson). Though now more than twenty years old, Kurt Blaukopf's extensively illustrated *Mahler: A Documentary Study* remains well worth seeking in second-hand shops (Oxford University Press). *Mahler Discography*, edited by Péter Fülöp, will be valuable to anyone interested in Mahler recordings, though its 1995 publication date obviously precludes inclusion of discs issued since then (The Kaplan Foundation).

The Boston Symphony Orchestra has made three recordings of the Mahler First—two under Seiji Ozawa, in 1977 for Deutsche Grammophon (the compact disc release includes the "Blumine" movement, though the LP did not) and then in 1987 for Philips as part of his complete Mahler symphony cycle with the orchestra; and a still impressive 1962 rendition led by Erich Leinsdorf (RCA). Other noteworthy recordings, listed alphabetically by conductor, include Claudio Abbado's with the Berlin Philharmonic (Deutsche Grammophon), Leonard Bernstein's with the Concertgebouw Orchestra of Amsterdam (Deutsche Grammophon), Václav Neumann's with the Czech Philharmonic (Supraphon), Georg Solti's with the Chicago Symphony Orchestra (London), and Klaus Tennstedt's with the London Philharmonic (EMI).

—Marc Mandel

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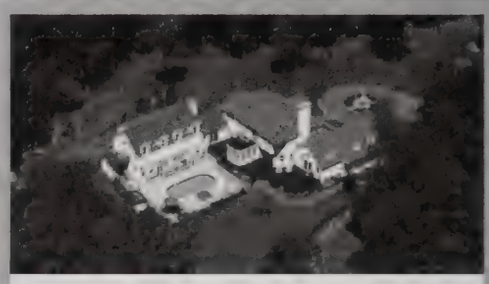
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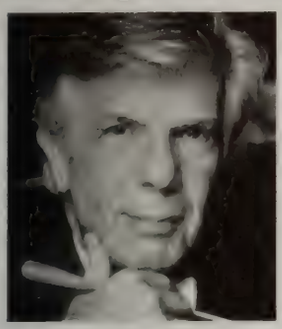
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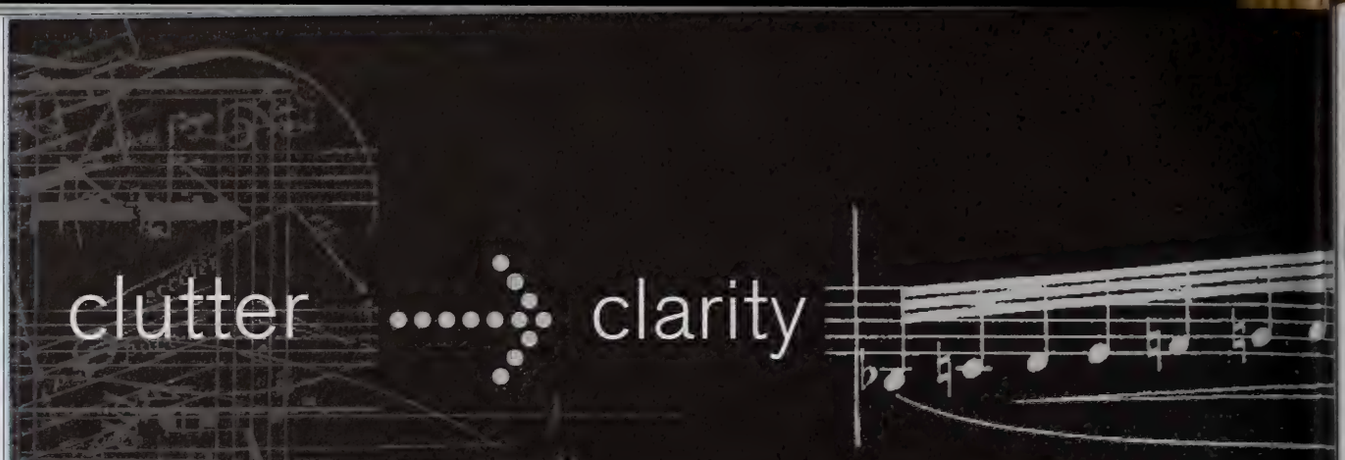

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Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's pre-eminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg as well as principal orchestra conducting posts in Germany, London, and Paris. Mr. Dohnányi completed his tenure as music director of the Cleveland Orchestra in 2002, having assumed that post in 1984. During those years he led the orchestra in a thousand concerts, fifteen international tours, and twenty-four premieres, and recorded over a hundred works. He was named Music Director Laureate of that orchestra in 2002-03. This season his engagements include Lyric Opera of Chicago for Beethoven's *Fidelio* and subscription concerts with the New York Philharmonic and the Pittsburgh Symphony. His U.S. season in 2003-04 included appearances with the Los Angeles Philharmonic in Disney Hall; the Chicago Symphony at Orchestra Hall and Ravinia; and performances with London's Philharmonia Orchestra in New York, Philadelphia, Washington, D.C., and the New Jersey Performing Arts Center. He became principal conductor of the Philharmonia in 1997, having served as principal guest conductor since 1994. This season is his first as chief conductor of the NDR Symphony Orchestra in Hamburg. Mr. von Dohnányi has conducted frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, where he led the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. He led a new production of Richard Strauss's *Ariadne auf Naxos* in summer 2001 and in October 2001 conducted Strauss's *Die Frau ohne Schatten* at Covent Garden. Mr. Dohnányi also appears with Zurich Opera, where in recent years he conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. Mr. Dohnányi has made many acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna he recorded a variety of symphonic works and a number of operas, including Beethoven's *Fidelio*, Berg's *Wozzeck* and *Lulu*, Schoenberg's *Erwartung*, Strauss's *Salome*, and Wagner's *The Flying Dutchman*. His discography with the Cleveland Orchestra includes recordings of Wagner's *Die Walküre* and *Das Rheingold*; the complete symphonies of Beethoven, Brahms, and Schumann; symphonies by Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky; and works by Bartók, Berlioz, Ives, Varèse, and Webern, among many others. Christoph von Dohnányi made his BSO subscription series debut in February 1989. Prior to his two programs this month, his most recent appearances with the orchestra were at Symphony Hall in February 2004 and at Tanglewood last August. He will return to the BSO podium next April and May for the final two weeks of the 2005-2006 season, leading music of Schubert, Henze, Brahms, Mozart, and Stravinsky.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



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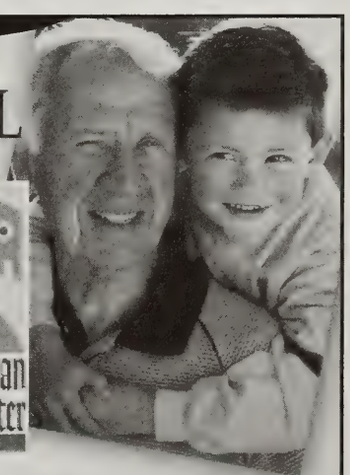
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Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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- A "Musicians in the Schools" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts through daily workshops and by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.
- Programs in the schools and communities of Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Revere, Wachusset, Worcester, and in the Berkshires, that help reinforce and improve arts education.

A decade ago, state and federal education reform legislation created a role for arts institutions in strengthening public education. As a leader in the performing arts, the BSO recognizes and accepts this responsibility to make its resources available to help support arts learning. The BSO continues to develop and adapt its programs to help ensure the continued role of the arts in public education. This effort has become more critical as preparation of students for the MCAS standardized achievement test diverts resources and classroom time from arts education and deep cuts to the state's education budget have decimated arts programs in a number of schools.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2,500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, during the past year.

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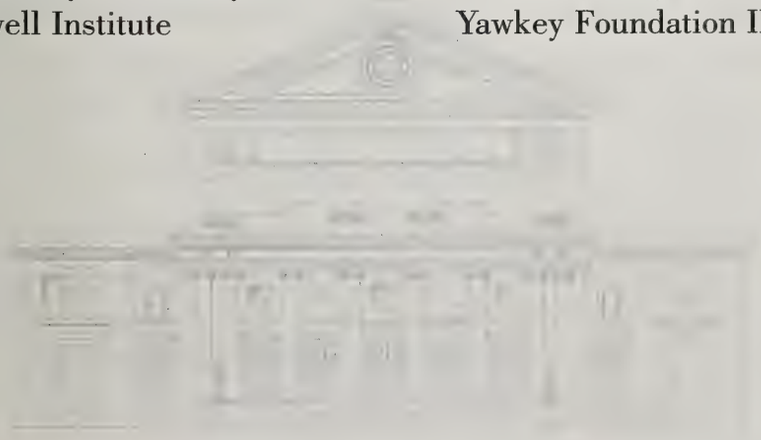
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Carlos and Velia Tosi

pictured with portraits of Carlos' father and mother, Humbert and Luisa Ardizzoni Tosi.

Carlos and Velia Tosi have a great fondness for the Symphony. "My mother, Luisa Ardizzoni Tosi, was an opera singer whose students sang on the Symphony Hall stage," said Mr. Tosi. It's easy to understand why Mr. and Mrs. Tosi chose to endow a seat in Symphony Hall in memory of their son. Their charitable gift annuity funded the seat in perpetuity. They both feel that this was a good investment. "It was the easiest decision we could have made—from the heart."

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Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2003-2004 season, members of the Walter Piston Society gave more than $5.4 million to the endowment and operating budget through life-income gifts and bequests.

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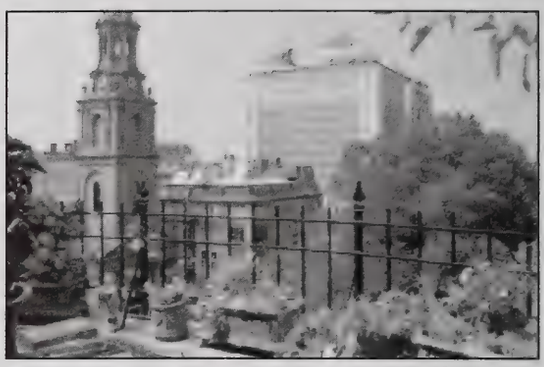
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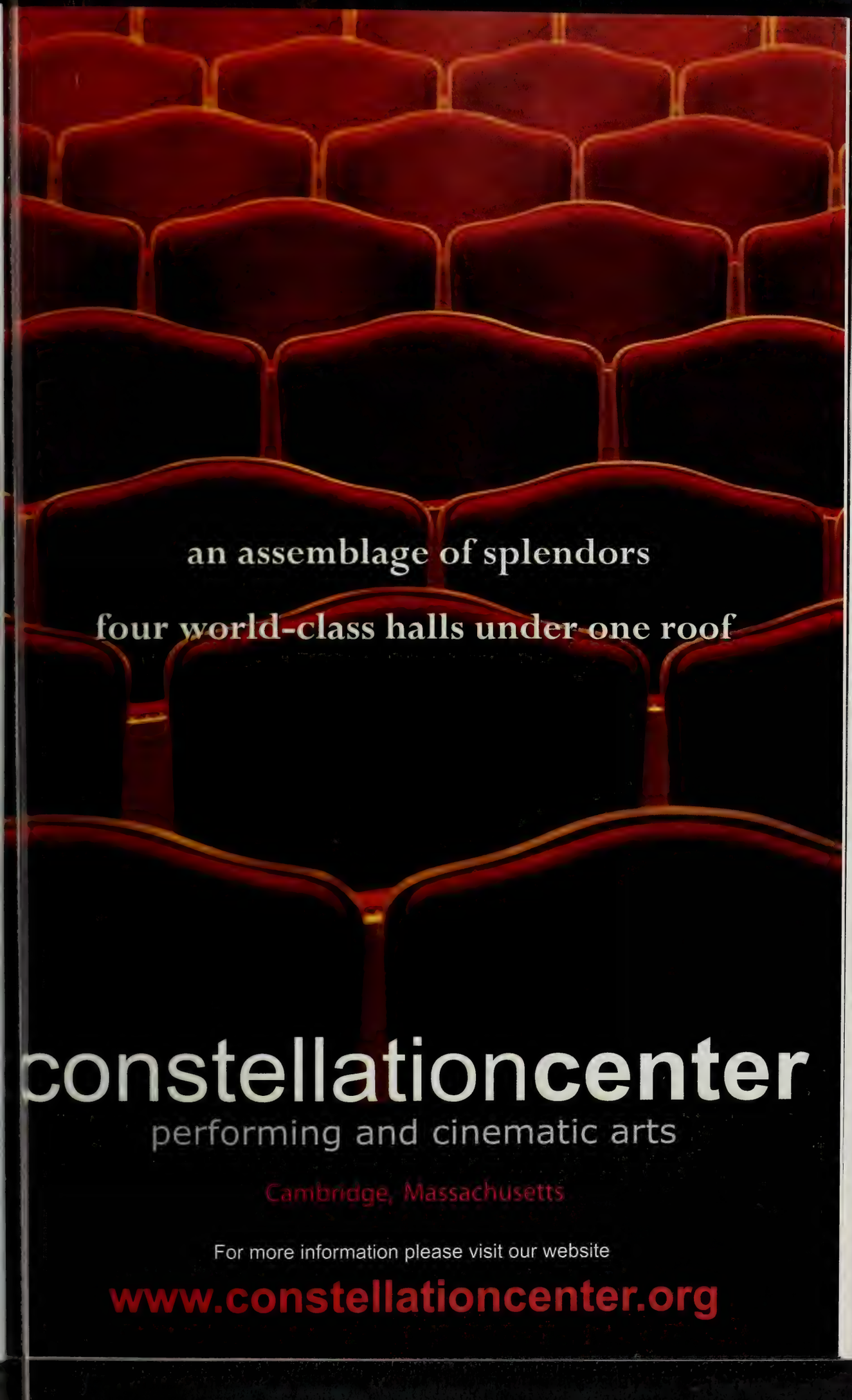
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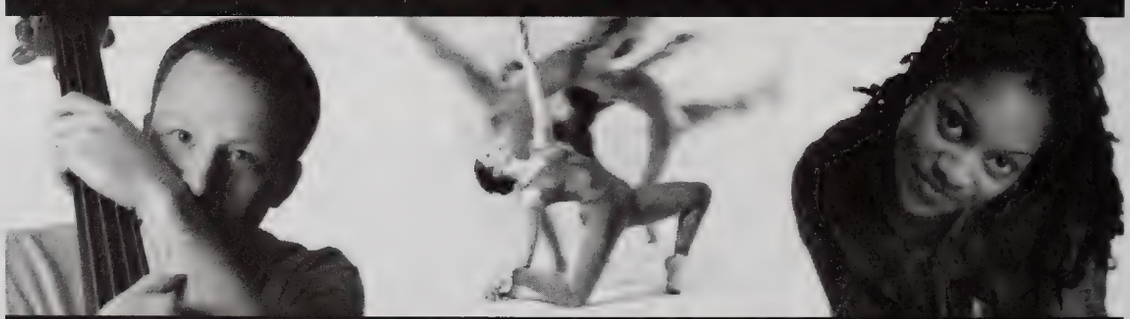
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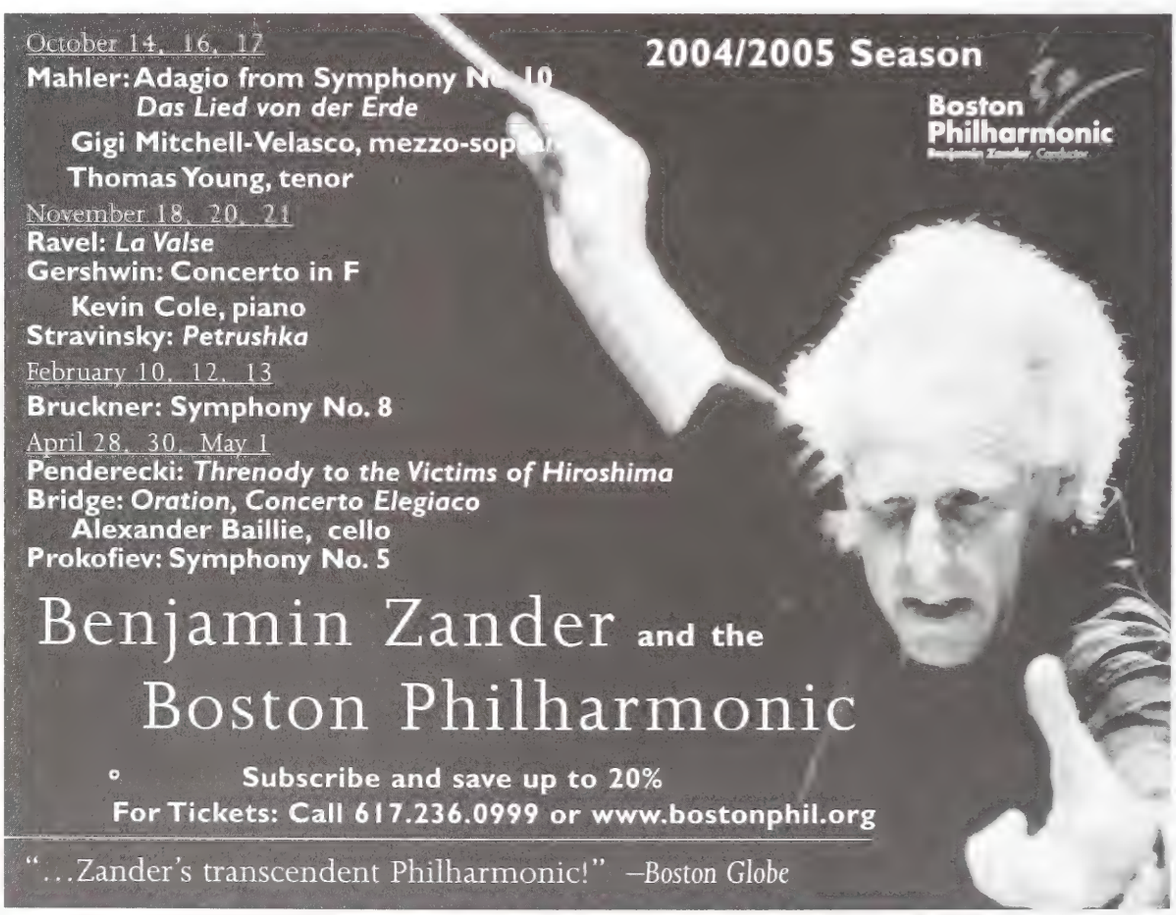
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NEXT PROGRAM...

Tuesday, May 3, at 8
Thurday, May 5, at 8
Friday, May 6, at 1:30
Saturday, May 7, at 8

Pre-Concert Talks by
Marc Mandel, BSO Director of Program Publications (May 3, 5, 6) and Elizabeth Seitz, Boston Conservatory of Music (May 7)

RAFAEL FRÜHBECK DE BURGOS conducting

BEETHOVEN — Piano Concerto No. 5 in E-flat, Op. 73, *Emperor*

Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

STEPHEN KOVACEVICH

INTERMISSION

RESPIGHI — *Fountains of Rome*

The Fountain of Valle Giulia at dawn
The Triton Fountain in the morning
The Fountain of Trevi at midday
The Fountain at the Villa Medici at sunset

RESPIGHI — *Pines of Rome*

The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

American pianist Stephen Kovacevich (formerly Stephen Bishop, and then Stephen Bishop-Kovacevich) last appeared with the BSO in 1972, with Colin Davis conducting. The final concerts of 2004-05 bring his much-anticipated return, as soloist in Beethoven's great *Emperor* Concerto under the baton of frequent guest conductor Rafael Frühbeck de Burgos. To conclude the program with a concert experience as close to Technicolor as one can get, Mr. Frühbeck de Burgos leads two brilliantly orchestrated masterworks from the first quarter of the twentieth century, *Fountains of Rome* and *Pines of Rome* by Italian composer Ottorino Respighi—both of which showcase the recently renovated Symphony Hall organ.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Friday from 10 a.m. until 5 p.m. (Saturday from 10 a.m. until 4 p.m.), to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $5 handling fee for each ticket ordered by phone or over the internet.

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PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO subscription concerts and Open Rehearsals. Free to all ticket holders, these half-hour talks begin at 6:45 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Tuesday 'C'—May 3, 8-9:55
Thursday 'C'—May 5, 8-9:55
Friday 'B'—May 6, 1:30-3:25
Saturday 'B'—May 7, 8-9:55

RAFAEL FRÜHBECK DE BURGOS, conductor
STEPHEN KOVACEVICH, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
RESPIGHI	*Fountains of Rome*
RESPIGHI	*Pines of Rome*

Sunday, May 8, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

MOZART	Duo in E-flat for violin and viola, K.424
BRITTEN	*Phantasy*, Opus 2, for oboe, violin, viola, and cello
FINE	Partita for Wind Quintet
PROKOFIEV	Quintet in G minor, Opus 39, for oboe, clarinet, violin, viola, and double bass

Programs and artists subject to change.

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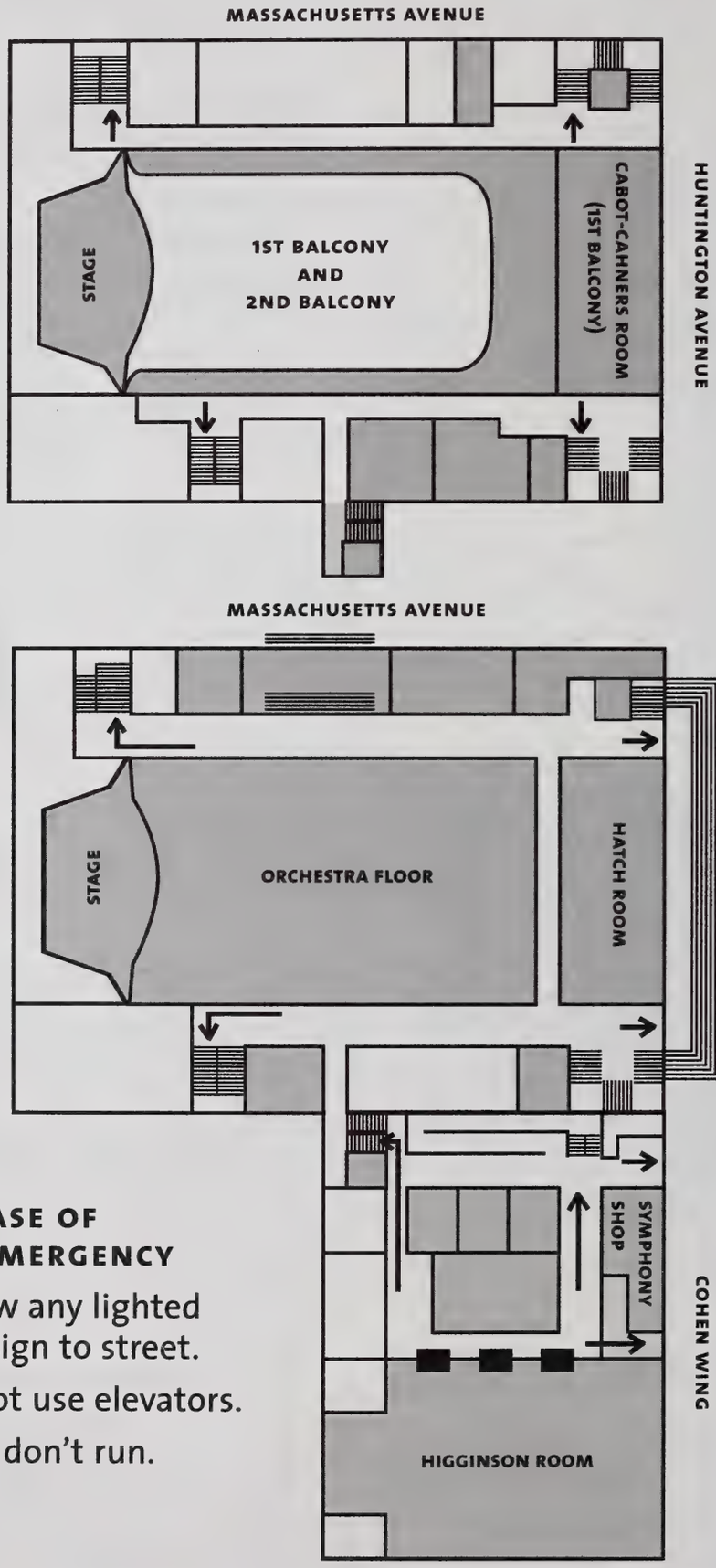
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 7 p.m. Monday through Friday (until 6 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $5 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, large print programs, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

THOSE ARRIVING LATE OR RETURNING TO THEIR SEATS will be seated by the patron service staff only during a convenient pause in the program. Those who need to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to one hour before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

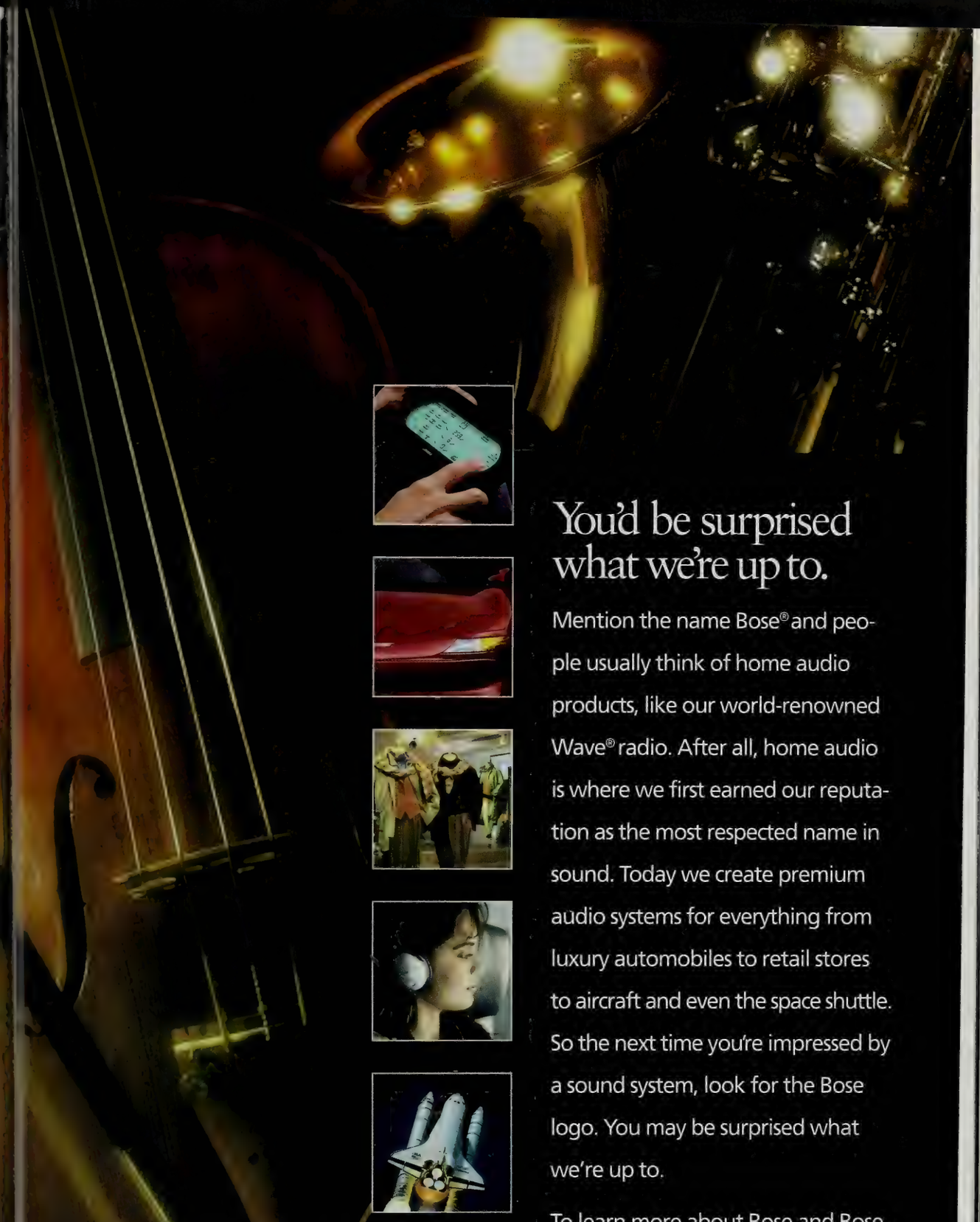
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m., (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9466.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m.; Saturday from noon until 6 p.m.; from one hour before each concert through intermission, and for up to thirty minutes after each concert. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Rich Warren, *Chicago Tribune*, 6/1/90.

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ANNA FINNERTY, who loved having tea with the development staff, left this cup and saucer as a reminder of how much she enjoyed volunteering at Symphony Hall.

One day, after giving her time stuffing envelopes, Miss Finnerty asked how she could leave a gift to the BSO in her will, thereby becoming a Walter Piston Society Member. She was told to add the wording, "I hereby bequeath the sum of $_____ to the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115, tax ID #04-2103550."

She certainly followed up on those instructions. After her death, Miss Finnerty's estate gave the BSO more than $1 million to endow the Assistant Conductor chair in perpetuity.

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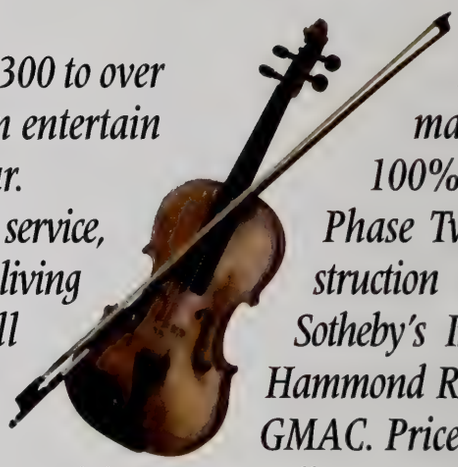


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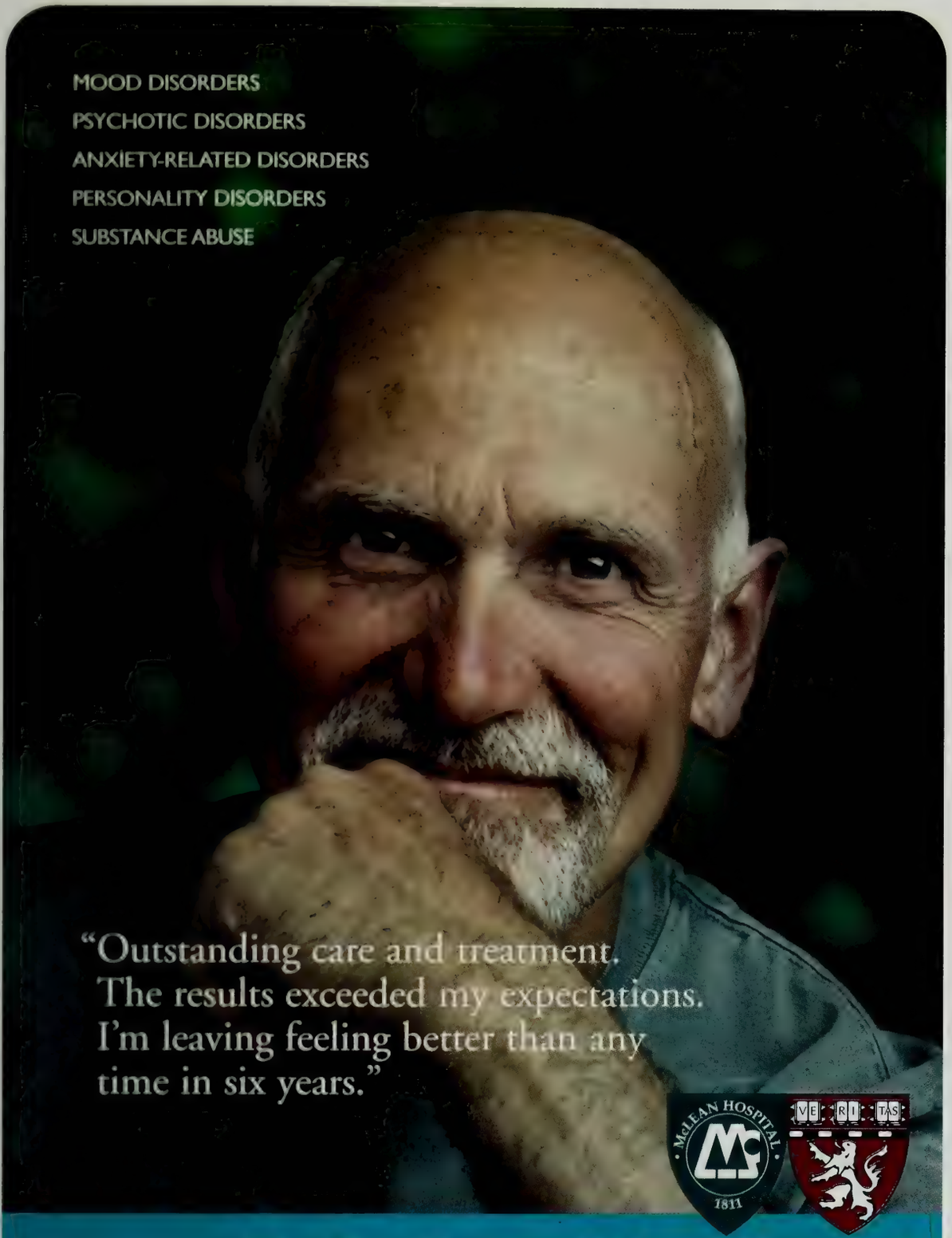
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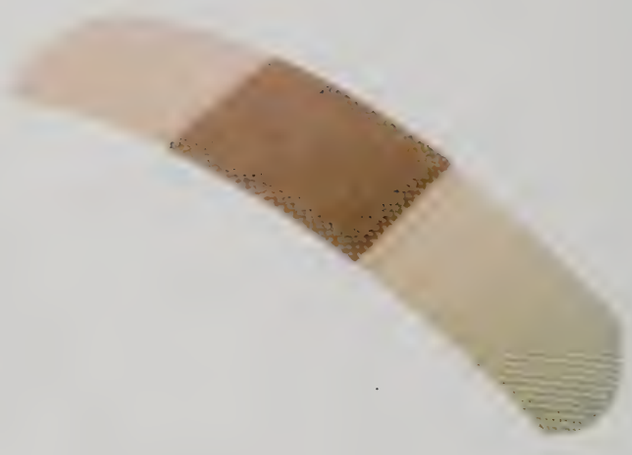
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This week's Pre-Concert Talks are given by
BSO Director of Program Publications Marc Mandel (May 3, 5, 6)
and Elizabeth Seitz, Boston Conservatory of Music (May 7).

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Tanglewood David P. Sturma, *Director of Tanglewood Facilities and BSO Liaison to the Berkshires*

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Paula Ramsdell, *Project Coordinator*

BSO

Symphony Hall's Aeolian-Skinner Organ is Featured This Week

This week's performances of Respighi's *Fountains of Rome* and *Pines of Rome* feature the Aeolian-Skinner organ, Opus 1134, that is one of Symphony Hall's most prominent features. Built in 1947 to replace the Hall's original Hutchings organ of 1900, the instrument was designed by G. Donald Harrison, President and Tonal Director of Aeolian-Skinner of Boston, the preeminent American organ builders during the first half of the twentieth century. When first installed, it was widely recognized as one of the most versatile concert hall organs in the world. Inaugural concerts with the BSO took place in October 1949 with renowned organist E. Power Biggs at the keyboard, and organ recitals were for many years a regular feature of Symphony Hall programming.

Completed in the summer of 2004, the renovation of the Symphony Hall organ began in January 2003, when the entire instrument—including some 5,000 pipes—was removed from the organ chamber, which was itself completely refurbished. The renovated organ—now incorporating some new pipes and divisions, as well as a new console design—was reinstalled during the summer of 2003, tonal finishing and tuning being completed in the summer of 2004. Of equal importance to the renovation of the organ was the establishment of a permanently endowed fund for its care, enabling the BSO to remedy mechanical problems common to the aging process as they occur, and to undertake necessary cleaning and other maintenance on a regular basis.

Earlier this season the organ was featured in the BSO performances of Mahler's Symphony No. 8 that inaugurated James Levine's tenure as BSO Music Director in October, and in Mr. Levine's November BSO performances of the final scene from *Salome* featuring soprano Karita Mattila.

Announcing James Levine's Second Season as BSO Music Director

In the 2005-2006 season—the 125th season of the Boston Symphony Orchestra, and James Levine's second season as BSO Music Director—Maestro Levine will lead the Boston Symphony Orchestra in eleven programs offering masterworks that are part of BSO history, as well as programs juxtaposing masterpieces by two seminal figures in music, Ludwig van Beethoven and Arnold Schoenberg.

More than any other American orchestra, the BSO has maintained a great tradition performing the French repertoire, to be reflected in Mr. Levine's season-opening all-French program (concluding with Saint-Saëns's *Organ* Symphony) as well as his performances of Debussy's *La Mer* and Berlioz's *Symphonie fantastique*. Recognizing the BSO's proud tradition of commissioning and performing new music, a single program (in December) brings together four works given their world or American premieres by the BSO—Stravinsky's *Symphony of Psalms* (a BSO 50th-anniversary commission), Dutilleux's Symphony No. 2, *Le Double* (a BSO 75th-anniversary commission), Elliott Carter's *Boston Concerto* (a BSO commission premiered here in 2003), and Bartók's Concerto for Orchestra (commissioned by Serge Koussevitzky and introduced in 1944). Mr. Levine will also lead the BSO in the premieres of three newly commissioned works—Carter's *Three Illusions for Orchestra*; a new work by Leon Kirchner; and the east coast premiere of Peter Lieberson's *Neruda Songs* with Lorraine Hunt Lieberson as soloist. Also figuring in Mr. Levine's programming are such important, varied masterworks as Mozart's Symphony No. 35, *Haffner*, Schumann's Symphony No. 4, Strauss's *Till Eulenspiegel's Merry Pranks*, Mahler's Symphony No. 4, Ives's *Three Places in New England*, and Gershwin's Piano Concerto in F.

Highlights of the first six programs in the Levine/BSO Beethoven/Schoenberg project

(to be continued in 2006-07) include Beethoven's Ninth Symphony and *Missa Solemnis*, Schoenberg's lushly romantic *Gurrelieder* and *Pelleas und Melisande*, an all-Beethoven program featuring the Beethoven Triple Concerto for piano, violin, and cello (with Jonathan Biss, Miriam Fried, and Ralph Kirshbaum) framed by the symphonies 2 and 7, and a special Boston Symphony Chamber Players program, with guest vocalists Anja Silja and Matthew Polenzani, in which Mr. Levine will appear as both pianist and conductor. Also among the guest artists joining Mr. Levine and the BSO in 2005-2006 are vocalists Ben Heppner, Karita Mattila, René Pape, Dorothea Röschmann, Dawn Upshaw, and Deborah Voigt; organist Simon Preston, and pianist Jean-Yves Thibaudet.

Conductor Emeritus Bernard Haitink and former BSO principal guest conductor Sir Colin Davis return to the Symphony Hall podium next season, as do guest conductors Paavo Berglund, Rafael Frühbeck de Burgos, Christoph von Dohnányi, Kurt Masur, David Robertson, Robert Spano, and Yuri Temirkanov. Austrian conductor Manfred Honeck makes his BSO debut, and BSO Assistant Conductor Jens Georg Bachmann makes his subscription series debut. Additional guest soloists include pianists Piotr Anderszewski, Richard Goode, and Andreas Haefliger; violinists Joshua Bell, Julia Fischer, Gidon Kremer, Gil Shaham, and Frank Peter Zimmermann; cellist Yo-Yo Ma, who plays the world premiere of a new work for cello and orchestra commissioned from Osvaldo Golijov; and percussionist Christopher Lamb.

Individual tickets are on sale for all concerts in the BSO's 2004-2005 season. For specific information on purchasing tickets by phone, online, by mail, or in person at the Symphony Hall box office, please see page 79 of this program book.

On Display in Symphony Hall

This season's BSO Archives exhibit in the Massachusetts Avenue corridor of Symphony Hall heralds the arrival of James Levine as the BSO's fourteenth music director—the first American-born conductor to hold that position. The appointment by BSO founder-sustainer Henry Lee Higginson of Georg Henschel as the orchestra's first conductor established a precedent of hiring foreign-born and -trained conductors (preferably German or Austrian) for the BSO. The entry of the United States into World War I in 1918 ushered in a new era, one dominated by French and Russian conductors. Drawing on the Archives' extensive collection of photographs, letters, and news clippings, the exhibit examines the lineage of BSO conductors culminating with the appointment of James Levine in 2001. The photo at left shows James Levine rehearsing with the Cleveland Orchestra, ca. 1968 (photo by Peter Hastings, courtesy Cleveland Orchestra Archives). The photo at right shows Mr. Levine rehearsing with the BSO at Tanglewood in July 1972 (Whitestone Photo).





There are also two new exhibits in the Cohen Wing display cases. The first examines the history of Symphony Hall's great Aeolian-Skinner organ with an emphasis on the extensive renovation work that was recently completed. The second highlights the BSO's touring history, focusing on the BSO's role as cultural ambassador through the many international tours it has made since its first European tour in 1952.

Brochures with complete program and ticket information for the BSO's 2005-2006 subscription season will be available in April. PLEASE NOTE THAT SUBSCRIBERS WILL RECEIVE THEIR RENEWAL INFORMATION IN EARLY APRIL. Others may request a brochure by calling (617) 266-1492, by visiting www.bso.org, or by writing to BSO 2005-2006 Brochure, Symphony Hall, Boston, MA 02115.

The Hamilton Osgood Memorial Fund for Guest Artists, May 3-7, 2005

This week's appearances by pianist Stephen Kovacevich are supported by a gift in memory of Hamilton Osgood. Born in 1907 in Geneva, Switzerland, Hamilton Osgood acquired a love of music from his family. His father, George Laurie Osgood, conducted the glee club and orchestra at Harvard College and was a teacher, composer, and conductor. Hamilton's brother, John Lowell Osgood, was a violinist of concert caliber who performed throughout Europe. Hamilton Osgood was educated in England and attended Oxford University. In 1928, he and his wife moved to their new home in Chestnut Hill, Massachusetts, where music was almost always heard playing from the gramophone and later from 33rpm recordings. Hamilton built a considerable collection of these, and rare were the moments when the turntable was empty. The Boston Symphony Orchestra was very dear to Hamilton Osgood. He attended concerts often, and also listened weekly to the radio broadcasts over WGBH. Hamilton served as the U.S. Managing Director of Raleigh Cycles of England and retired in 1965. He then joined WGBH and founded the WGBH Auction, working as a volunteer, partly in gratitude for the years of broadcasts he had enjoyed so much. He died in July 1997.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all Boston Symphony concerts and Open Rehearsals, starting at 6:45 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, to close the season, BSO Director of Program Publications Marc Mandel (May 3, 5, 6) and scholar/teacher Elizabeth Seitz (May 7) discuss Beethoven and Respighi.

With Thanks

BSO subscription concerts are supported in part by a grant from the Boston Cultural Council, which is funded by the Massachusetts Cultural Council and administered by the Mayor's Office of Arts, Tourism, and Special Events.



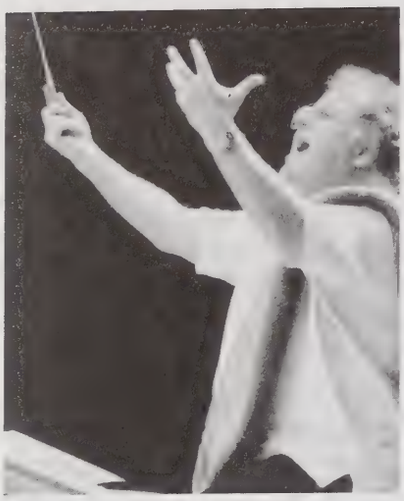




THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

JAMES LEVINE


Koichi Miura

With the 2004-2005 season, James Levine becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Mr. Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall in New York. In addition, Mr. Levine appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie Hall) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Maestro Levine made his Boston Symphony debut in April 1972, with a program including Mozart's *Haffner* Symphony, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*, and his Tanglewood debut that same summer, in music of Mozart and the Tanglewood premiere of Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. In addition to such classic works as Mozart's *Prague*, Beethoven's *Eroica*, and Schubert's *Great* C major symphonies, his programs this season include concert performances of Wagner's *Der fliegende Holländer*, 20th-century masterpieces by Bartók, Carter, Ives, Messiaen, Schoenberg, and Stravinsky (among others), and the world premieres of new works commissioned by the BSO from Milton Babbitt, Harbison, and Wuorinen.

In the 33 years since his Metropolitan Opera debut, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, Rossini's *La Cenerentola*, and Berlioz's *Benvenuto Cellini*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas (including *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, *La clemenza di Tito*, and new productions of *Die Zauberflöte* and *Faust*) and the company's annual Pension Fund concert, a gala in May for the 50th anniversary of Mirella Freni's stage debut. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded its Young Artist Development Program in 1980, returned Wagner's complete *Der Ring des Nibelungen* to the repertoire in 1989 (in the Met's first integral cycles in 50 years), and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition. Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and have since performed around the world, including at Expo '92 in Seville, in Japan, on tours across the United States and Europe, and each year during and after the opera season on the orchestra's own subscription series at Carnegie Hall. Since 1998, Maestro Levine has led the MET Chamber Ensemble in three concerts annually at Carnegie's Weill Hall, now including performances at the new Zankel Hall there. He also gives a master class this season at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in that orchestra's annual Pension Fund Concert, and returns to the Cincinnati May Festival for Berlioz's Requiem.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-98). He has been music director of the UBS Verbier Festival Orchestra since its founding in 2000 and, before coming to Boston, was chief conductor for five seasons of the Munich Philharmonic. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival (1973-1993) and, concurrently, was music director of the Cincinnati May Festival (1973-1978). In addition to his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic. Over the last thirty years he has made more than 200 recordings of works ranging from Bach to Babbitt. Maestro Levine is also active as a pianist, performing chamber music and in collaboration with many of the world's great singers.

Born in Cincinnati, Ohio, on June 23, 1943, James Levine studied piano from age four and made his debut with the Cincinnati Symphony at ten, as soloist in Mendelssohn's D minor piano concerto. He was a participant at the Marlboro Festival in 1956 (including piano study with Rudolf Serkin) and at the Aspen Music Festival and School (where he would later teach and conduct) from 1957. In 1961 he entered the Juilliard School, where he studied conducting with Jean Morel and piano with Rosina Lhévinne (continuing on his work with her at Aspen). In 1964 he took part in the Ford Foundation-sponsored "American Conductors Project" with the Baltimore Symphony Orchestra and Alfred Wallenstein, Max Rudolf, and Fausto Cleva. As a direct result of his work there, he was invited by George Szell, who was on the jury, to become an assistant conductor (1964-1970) at the Cleveland Orchestra—at twenty-one, the youngest assistant conductor in that orchestra's history. During his Cleveland years, he also founded and was music director of the University Circle Orchestra at the Cleveland Institute of Music (1966-72).

James Levine was the first recipient, in 1980, of the annual Manhattan Cultural Award, and was presented with the Smetana Medal by the Czechoslovak government in 1986, following performances of the composer's *Má Vlast* in Vienna. He was the subject of a *Time* cover story in 1983, was named "Musician of the Year" by *Musical America* in 1984, and has been featured in a documentary in PBS's "American Masters" series. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University, the State University of New York, and the Juilliard School. Mr. Levine is the recipient in recent years of the Award for Distinguished Achievement in the Arts from New York's Third Street Music School Settlement; the Gold Medal for Service to Humanity from the National Institute of Social Sciences; the Lotus Award ("for inspiration to young musicians") from Young Concert Artists; the Anton Seidl Award from the Wagner Society of New York; the Wilhelm Furtwängler Prize from Baden-Baden's Committee for Cultural Advancement; the George Jellinek Award from WQXR in New York; the Goldenes Ehrenzeichen from the cities of Vienna and Salzburg; the Crystal Award from the World Economic Forum in Davos, Switzerland; and America's National Medal of Arts and Kennedy Center Honors.



Michael Lutch



BOSTON SYMPHONY ORCHESTRA 2004-2005

James Levine
Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Juliette Kang
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

*Polina Sedukh
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Ronald Wilkison

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig°

*Rachel Fagerburg

*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

*Jerome Patterson
Lillian and Nathan R. Miller chair

*Jonathan Miller
Charles and JoAnne Dickinson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Stephen and Dorothy Weber chair

*Mickey Katz
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

*James Orleans

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall
*Benjamin Levy

Flutes
Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
John D. and Vera M. MacDonald chair
Richard Ranti
Associate Principal
Diana Tottenham chair

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair, fully funded in perpetuity
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Hamilton Osgood chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
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The Henry Lee Higginson Memorial Concert

Friday, May 6, 2005



By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

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124th Season, 2004-2005

Tuesday, May 3, at 8
Thursday, May 5, at 8
Friday, May 6, at 1:30
THE HENRY LEE HIGGINSON MEMORIAL CONCERT
Saturday, May 7, at 8

RAFAEL FRÜHBECK DE BURGOS conducting

BEETHOVEN — Piano Concerto No. 5 in E-flat, Op. 73, *Emperor*
Allegro
Adagio un poco mosso
Rondo: Allegro ma non troppo

STEPHEN KOVACEVICH

Steven Kovacevich's appearances this week are supported by a gift in memory of Hamilton Osgood.

INTERMISSION

RESPIGHI — *Fountains of Rome*
The Fountain of Valle Giulia at dawn
The Triton Fountain in the morning
The Fountain of Trevi at midday
The Fountain at the Villa Medici at sunset

RESPIGHI — *Pines of Rome*
The Pines of the Villa Borghese
Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of these concerts (see next page)**.**

This week's concerts are presented in honor of the members of the Higginson Society who support the Boston Symphony Orchestra Annual Fund at the Patron level (see page 18)**.**

UBS is proud to sponsor the BSO's 2004-2005 season.

The evening concerts will end about 9:50 and the afternoon concert about 3:20.

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters, the late Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Farewell, Thanks, and All Best

With the end of the 2005 Tanglewood season in August, three members of the Boston Symphony Orchestra will have retired from the BSO this year. Violist Burton Fine retired at the end of December 2004. Horn player Richard Mackey and percussionist Thomas Gauger will retire at the end of the 2005 Tanglewood season. Mr. Fine left the orchestra after nearly 42 years of service; Mr. Mackey leaves after 32 years of service, Mr. Gauger after 42 years of service—representing some 116 years of cumulative service to the BSO.



Violist **Burton Fine** joined the Boston Symphony Orchestra as a violinist in 1963 after nine years as a research chemist for the National Aeronautics and Space Administration (NASA) in Cleveland. During his first year with the orchestra he auditioned for and won the position of principal violist, holding that post until the fall of 1993. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in recital at London's Wigmore Hall and appeared frequently as soloist on both viola and viola d'amore with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the United States. He performed, toured, and recorded extensively with the Boston Symphony Chamber Players. He is the solo violist on the BSO's recording of Strauss's *Don Quixote* with cellist Yo-Yo Ma on CBS/Sony, and he is featured in chamber music recordings on the CRI, Northeastern, Gunmar, and Chandos labels. Mr. Fine performs frequently in concert with his wife, harpist Susan Miron.



Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was a bass player with the Boston Symphony. During his career, Mr. Mackey was also a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, Cleveland, and the Japan Philharmonic. Before joining the BSO, he was a freelance musician in the Los Angeles studios for eight years. He also attended the Marlboro Music Festival in Vermont for nine summers. Mr. Mackey's first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relevant to that composer.



Born in Wheaton, Illinois, **Thomas Gauger** studied percussion at the University of Illinois with Paul Price and Jack McKenzie, completing a degree in Applied Music. During that time he had the opportunity to play and tour with the experimental composer Harry Partch, who created his own instruments and wrote in a 43-tone octave. While still in school Mr. Gauger attended the Tanglewood Music Center and also performed at a music festival in Saskatoon, Saskatchewan; after graduating from college he was principal percussionist for four years of the Oklahoma City Orchestra, during which time he taught at Oklahoma University and Oklahoma City University,

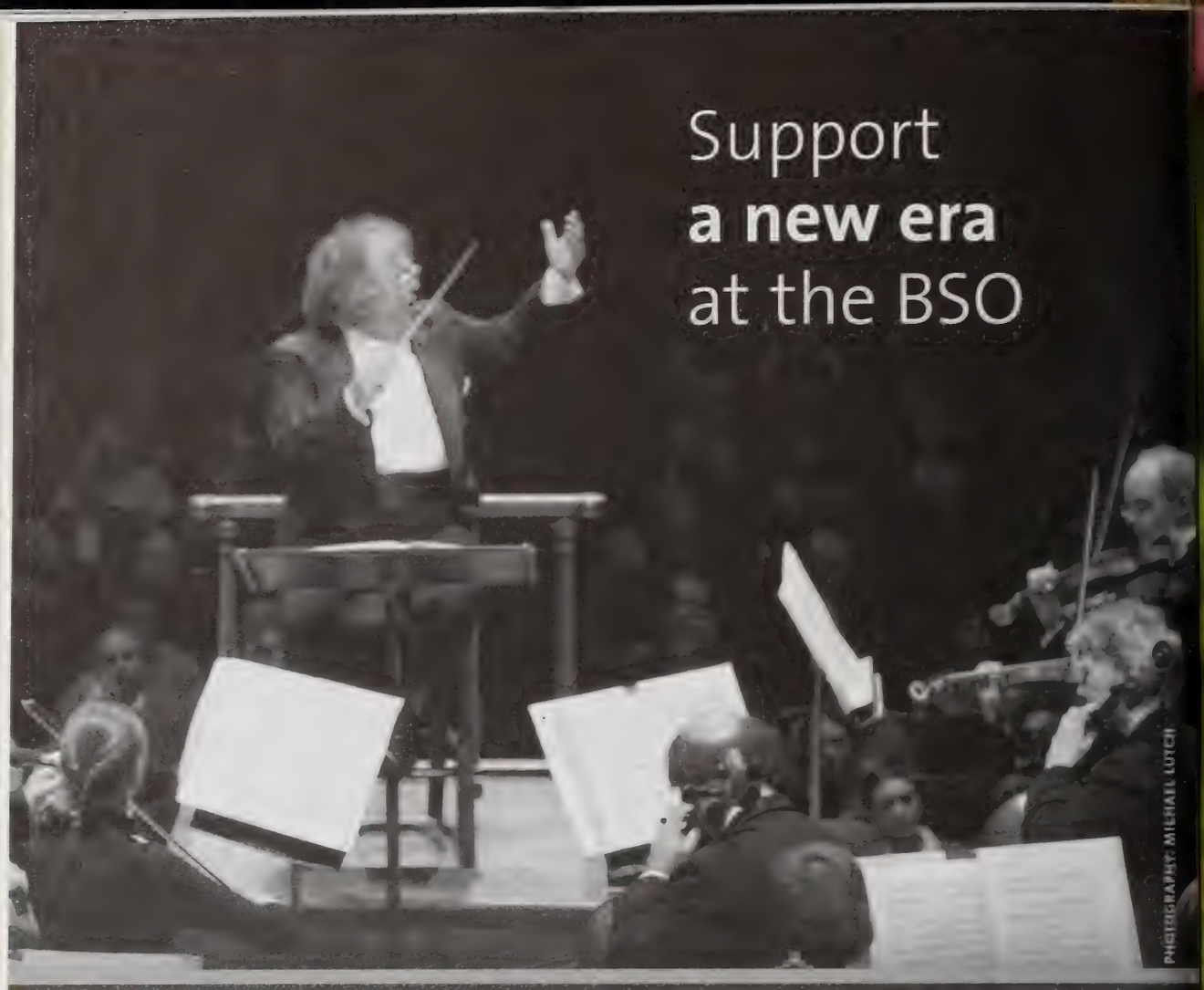
Ludwig van Beethoven
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 27, 1827. He composed the Emperor *Concerto in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on November 28, 1811, by Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The first American performance was given at the Music Hall in Boston on March 4, 1854, by Robert Heller, with Carl Bergmann conducting the orchestra of the Germania Music Society. Georg Henschel led the first Boston Symphony Orchestra performances of the* Emperor *Concerto in March 1882, during the BSO's first season, with soloist Carl Baermann. Subsequently, Wilhelm Gericke led performances with Baermann, Carl Faelten, Adele aus der Ohe, Helen Hopekirk, Ignace Paderewski, Samuel Sanford, Frederic Lamond, and Ferruccio Busoni; Arthur Nikisch with Fanny Bloomfield-Zeisler, Franz Rummel, and Eugen D'Albert; Emil Paur with Baermann; Karl Muck with Paderewski, Harold Bauer, Teresa Carreño, and Leonard Borwick; Max Fiedler with Paderewski, H. Gebhard, Ernest Hutcheim, Busoni, Elizabeth Howland, and Wilhelm Backhaus; Otto Urack with Carreño; Henri Rabaud with Bauer; Pierre Monteux with Josef Hofmann, Bauer, and Claudio Arrau; Serge Koussevitzky with Alfred Cortot, Walter Gieseking, Hofmann, Egon Petri, Alexander Borovsky, and Nadia Reisenberg; Richard Burgin with Rudolph Ganz, Leonard Shure, Jesús María Sanromá, and Reisenberg; G. Wallace Woodworth with Rudolf Serkin; Charles Munch with Clifford Curzon, Lélia Gousseau, Robert Casadeus, Serkin, Arrau, and Eugene Istomin; Erich Leinsdorf with Arthur Rubinstein, Van Cliburn, and Grant Johannesen; Charles Wilson with Vladimir Ashkenazy; Max Rudolf with Serkin; William Steinberg with Rudolf Firkušný and Jerome Lowenthal; Eugene Ormandy with Philippe Entremont; Seiji Ozawa with Christoph Eschenbach; Colin Davis and Ferdinand Leitner also with Eschenbach; Ozawa and Joseph Silverstein with André-Michel Schub; Ozawa with Rudolf Serkin and Alexis Weissenberg; Christoph Eschenbach with Emanuel Ax; Kurt Masur with André Watts; Ozawa (more recently) with Murray Perahia, Russell Sherman, Krystian Zimerman, Alfred Brendel, and Dubravka Tomsic; Sir Simon Rattle with Radu Lupu; Richard Westerfield with Horacio Gutiérrez; Roberto Abbado with Garrick Ohlsson; Bernard Haitink with Emanuel Ax (replacing András Schiff in a single Carnegie Hall*

also playing in nightclubs, rodeos, and on a tour with singer Ray Eberly. Mr. Gauger joined the Boston Symphony Orchestra in 1963. He has made more than 300 recordings and television programs with the BSO and the Boston Pops Orchestra, also playing on the movie soundtracks for *Indiana Jones and the Temple of Doom*, *Schindler's List*, *Saving Private Ryan*, and *Mystic River*. From 1965 to 1997 he was on the faculty at Boston University and the Boston University Tanglewood Institute. Besides his business of manufacturing drumsticks and percussion accessories, he composes and has published his own music for percussion. He enjoys family get-togethers (with his thirteen grandchildren), travel, cross-country skiing, and using his Macintosh.

We extend our sincere appreciation and best wishes to this year's departing players for their dedication not only to the Boston Symphony Orchestra, but also to the entire musical community of Boston. We wish them well in all of their future endeavors.



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performance in March 2003); Rafael Frühbeck de Burgos with Van Cliburn (the most recent Tanglewood performance, on July 12, 2003); and James Conlon with Jonathan Biss (the most recent subscription performances, in April 2004). In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.

"Nothing but drums, cannons, human misery of every sort!": thus Beethoven wrote his publisher on July 26, 1809. The Fifth Piano Concerto is a magnificent affirmation asserted in terrible times. In 1809 Austria was at war with France for the fourth time in eighteen years. Throughout this crescendo of public wretchedness, Beethoven had been working with phenomenal intensity. Even so, one can understand that he was seriously tempted late in 1808 to accept the offer of a post as court composer to Jerome Bonaparte, puppet King of Westphalia. That gave the Viennese another cause for alarm, and three wealthy patrons banded together to guarantee him an income for life provided that he stay in Vienna or some other city within the Austrian Empire.

Beethoven entered into this unprecedented agreement on March 1, 1809, and must have regretted it often during the subsequent months. On April 9 Austria once again declared war on France, this time with Britain and Spain as allies. One month later Napoleon's army was in the suburbs of Vienna. The Empress left the capital with most of her family and household, and the French artillery began its terrifying assault. On the worst night of all, that of May 11, Beethoven made his way through the broken glass, collapsed masonry, fires, and din to find refuge in the cellar of the house of his brother Caspar. There he covered his head with pillows, hoping thus to protect the remaining shreds of his hearing. Toward the end of the summer Beethoven regained his power to concentrate, and by year's end he had completed several remarkable works, including the E-flat piano concerto. But Beethoven never again composed as prolifically as he had between 1802 and 1808. His biographer Maynard Solomon calls this period the composer's "heroic decade." The *Sinfonia eroica* in E-flat (1803-04) most forcefully defined the new manner. The Fifth Piano Concerto marks both its summit and its termination.

In English-speaking countries, this concerto is called the "*Emperor*"—to Beethoven's "profound if posthumous disgust," as Donald Francis Tovey put it. The origins of the name are obscure, although there is a story, unauthenticated and unlikely, that at the first Vienna performance a French officer exclaimed at some point, "*C'est l'Empereur!*"

Starting to sketch the Fifth Concerto, Beethoven turned his mind to the question of how one might begin in an original and striking manner. He introduces the piano sooner than an audience 196 years ago expected to hear it—not, however, with a lyric (or, indeed, any sort of) thematic statement, but in a series of cadenza-like flourishes. The opening E-flat chord, besides being magnificently imposing, is also instantly recognizable; it consists only of E-flats and G's, and not until the piano comes in do we hear the B-flats that complete the triad. The piano responds to each of the three chords with fountains and cascades of arpeggios, trills, and scales. Each of the three "fountains" brings in new pianistic possibilities, and the entire first movement—the longest Beethoven ever wrote—is continually and prodigiously inventive in this department.

Beethoven makes clear that the slow moment should not drag, qualifying "Adagio" with "un poco mosso" ("moving a bit") and giving ¢ as the time signature (meaning that there should be two principal pulses in each measure). The chief music here is a chorale introduced by muted strings, to which the piano's first response is an aria, *pianissimo*, *espressivo*, and mostly in triplets. Beethoven writes two variations on the chorale, the first given to the piano, the second to the orchestra with the piano accompanying (but the accompaniment contains the melody, rhythmically "off" by a fraction and thus an instance of rhythmic dissonance).

The music subsides into stillness. Then Beethoven makes one of his characteristically drastic shifts, simply dropping the pitch by a semitone from B-natural to B-flat (bassoons,



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horns, pizzicato strings, all *pianissimo*). This puts us right on the doorstep of E-flat major, the concerto's home key. Remaining in the tempo of the slow movement and still *pianissimo*, Beethoven projects the outlines of a new theme, made, like all the others in this concerto, of the simplest imaginable stuff.

Suddenly this new idea bursts forth in its proper tempo, that of a robust German dance, and *fortissimo*: the finale has begun. The dance theme is elaborated by exciting syncopation. Just before the end, the timpani attain unexpected prominence in a passage of equally unexpected quiet. But this descent into *adagio* and *pianissimo* is undone in a coda as lively as it is brief.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: *The Symphony–A Listener's Guide*, *The Concerto–A Listener's Guide*, and (new last month) *Choral Masterworks–A Listener's Guide*.



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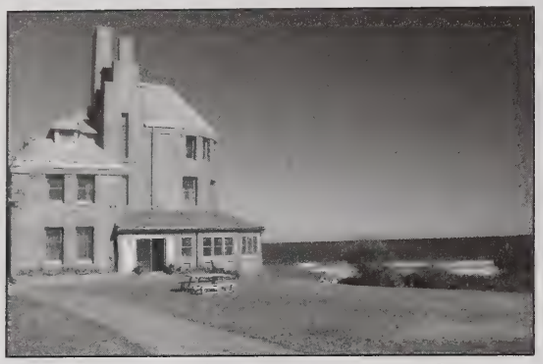
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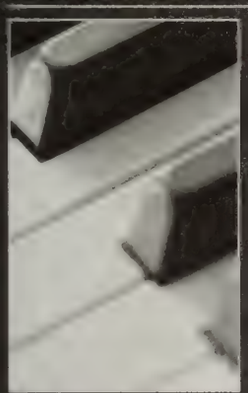
Ottorino Respighi
Fountains of Rome
Pines of Rome



Ottorino Respighi was born in Bologna on July 9, 1879, and died in Rome on April 18, 1936. Fountains of Rome *was composed in 1915-16 and played for the first time on February 8, 1918, at a concert to benefit artists disabled in the war; Arturo Toscanini conducted. Josef Stransky introduced the work in America, at a New York Philharmonic concert on February 13, 1919. On January 7, 1921, Toscanini conducted* Fountains of Rome *in Boston while touring with the orchestra of La Scala, Milan. By then Pierre Monteux had already led the first Boston Symphony performances, in November 1920, subsequent BSO performances being given by Respighi (in February 1927), Richard Burgin, Guido Cantelli, Pierre Monteux, Seiji Ozawa (the most recent subscription series, in October 1977), Joseph Silverstein, Alan Gilbert, and Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on July 6, 2002).* Fountains of Rome *is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, glockenspiel, bell, two harps, celesta, piano, organ (ad libitum), and strings.*

Pines of Rome *was completed in 1924 and first performed on December 14 that year by the Augusteo Orchestra in Rome with Bernardino Molinari conducting. Arturo Toscanini gave the first American performance on January 14, 1926, at a New York Philharmonic-Symphony concert. Respighi conducted the work the next day in Philadelphia, and Serge Koussevitzky led the first Boston Symphony performances a month later (February 1926). The BSO has also played* Pines of Rome *under the direction of Victor de Sabata, Guido Cantelli (whose BSO broadcast of December 24, 1954, is included in the twelve-disc CD set "Boston Symphony Orchestra, Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000"), Charles Munch, Arthur Fiedler (on his 75th-birthday concert of December 17, 1969, and also at Tanglewood in 1970 and 1975), Seiji Ozawa, Joseph Silverstein, Carl St. Clair, Giuseppe Sinopoli (the most recent subscription performances, in November 1992), Alan Gilbert, and Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on July 6, 2002).* Pines of Rome *is scored for three flutes (one*

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doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, four trombones, timpani, triangle, two small cymbals, tambourine, rattle, cymbals, bass drum, tam-tam, bells, harp, celesta, a recorded nightingale (Respighi specifies record R6105 of the Concert Record Gramophone Company), piano, organ, and strings, plus one trumpet and six buccine offstage.*

Respighi was a minor master, but a master surely. He began as a pianist, violinist, and violist, and in 1900 became principal violist in the opera orchestra at St. Petersburg. There he had the opportunity of taking some lessons with Rimsky-Korsakov, which accounts in part for his dazzling brilliance as an orchestrator. He soon returned to Italy, leaning more toward composition, but still active as a performer, particularly as violist in the Mugellini Quartet. In 1913 he settled in Rome, teaching at and later presiding over the St. Cecilia Academy. He was a cultivated amateur of what was then called "ancient music," a taste that led him to composing a piano concerto in the mixolydian mode and a *Concerto gregoriano* for violin, as well as, more famously, making the transcriptions of lute and keyboard pieces he published as three suites of *Ancient Airs and Dances* and as *The Birds*. He was one of the composers commissioned by Serge Koussevitzky to mark the BSO's fiftieth season, for which occasion he produced his *Metamorphoseon modi XII*, introduced here in November 1930. But what brought Respighi most of the fame and fortune he so thoroughly enjoyed was his trilogy of Roman symphonic poems (*Fontane di Roma*, *Pini di Roma*, and *Feste romane*): the *Fountains* of 1916, the *Pines* (above all) of 1924, and the *Festivals* of 1928-29. Each of these scores has a brief descriptive preface; we give those for *Fountains* and *Pines* below.

—Michael Steinberg

"Fountains of Rome"

In this symphonic poem the composer has endeavored to give expression to the sentiments and vision suggested to him by four of Rome's fountains, contemplated at the hour when their character is most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.

The first part of the poem, inspired by the **Fountain of Valle Giulia**, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, the **Triton Fountain**. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance among the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the **Fountain of Trevi** at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, the **Fountain at the Villa Medici**, is announced by a sad theme

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*In his 1926 program note on *Pines of Rome*, Philip Hale wrote that "the *buccina* (or *bucina*) was a Roman trumpet, spiral and gibbous. It was played by laying it over the buccinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws." Respighi indicates that trumpets may be used; trombones are also sometimes employed. In these performances Rafael Frühbeck de Burgos, to approximate the sound of buccine, uses two flugelhorns, four horns, and two euphoniums (all "conical bore" instruments, for those who know their brass instruments).

Hello, I Must Be Changing

Our lives change constantly. We never know with precision what we will face tomorrow. So when tomorrow comes, we have to be ready to confront the need for a new approach openly, creatively, and willingly. If we are stuck and cannot respond, determined to hold onto yesterday's solutions, we are in trouble.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? How do we help students develop both the skill and the inner strength to be fluent, indeed inspired, in the task of evaluation, response, and innovation?

When we are teaching adolescent girls about change, we do not have to create clever lessons based on simulations and change models. The curriculum is constantly present, staring girls in the face. Ready or not, their bodies, minds, emotions, relationships, and ideas shift dramatically and daily.

So, change for adolescents is a certainty. How well they do it, though, is another matter. Both ends and means are important. On the one hand is the goal of becoming a healthy, effective person, but on the other is the quality of the change process itself. It is the way in which the challenges of adolescence are met that forms the underlying pattern of adult coping skills.

Kurt Lewin, a founder of modern social psychology, identifies three phases in change cycles that are analogous to the phases through which a girl travels as she says goodbye to the child she used to be and begins to form the young woman she will become. There is a time of unfreezing, then changing, and finally a girl resets.

The pre-teen girl knows herself well. Hello Kitty, butterfly clips, and Beanie Babies define her world. Then, one morning, it's over. What made sense for so long doesn't anymore. A girl is beginning to let go of the younger child, a friend she knew well.

The growing girl will, at this point, change everything from friendships to her mind as she tries on different roles for size and fit. Gathering data on what to incorporate into her emerging young-woman vision, she scans the horizon for role models. Joan of Arc? Britney Spears? Aunt Nancy? And what about her life's work? Biochemist? Poet? Entrepreneur?

She may announce her career choice to the world at lunch only to change her mind by dinner. In the right environment, though, she will have the feeling that she is searching, not being whimsical or silly. She learns then that change is a part of life, not a threat to it. She sees that she is doing important work, not just pretending. Changing is difficult and best done in a confident community. Surrounded by steady and wise adults, a girl is reassured that her own inner testing and doubt do not shake the foundations of the community around her.

Finally, a girl begins to reset, that is, she begins to integrate her new ideas and perspectives into a new self-concept. Teachers everywhere are familiar with this phenomenon, which is why we are not surprised to notice, in about January every year, that seniors suddenly seem grown up and ready to leave, distinctly more mature than ever before. High school has served its purpose. Girls are ready to take their new selves into the world.

The emergence of a new grown-up persona is only part of the success. Secure in what she has accomplished, a girl now knows that she can manage change with resolve. She has found a creative style. She will approach other challenges purposefully. Most importantly, she will embrace change, her life-long companion, with the confidence that only early success can bring.

How can we make certain that the future leaders of our country will be able to manage a changing world successfully? Encourage them to take healthy risks, be there to listen, share coping strategies, and express certainty about their ability to succeed. From this secure base, they will sense that life is about growth, not defensive posturing. They will trust that the sky is not falling when hard times come along. If we, the adults in girls' lives, have patience for the journey and reverence for the process, girls will become the courageous innovators our world needs them to be.

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which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

"Pines of Rome"

The Pines of the Villa Borghese—Children are at play in the pine groves of the Villa Borghese. They dance round in circles; they play at soldiers, marching and fighting; they are intoxicated by their own cries like swallows at evening; they rush about. Suddenly the scene changes...

Pines Near a Catacomb—We see the shades of the pines fringing the entrance to a catacomb. From the depths rises the sound of mournful psalms, floating through the air like a solemn hymn and mysteriously dispersing.

The Pines of the Janiculum—A shudder runs through the air: The pines on the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale sings.

The Pines of the Appian Way—Misty dawn on the Appian Way; solitary pine trees guarding the tragic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth forward the Via Sacra, mounting in triumph to the Capitol.



The Fountain of Trevi, the inspiration for the third movement of "Fountains of Rome"

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The two important modern biographies of Beethoven are Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's *Beethoven* in the "Master Musicians" series (Oxford University Press). Also important is *Beethoven: The Music and the Life*, by the Harvard-based Beethoven authority Lewis Lockwood, who offers a thoroughly informed approach to the music knowingly and successfully aimed at a general readership (Norton). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the more recent edition of Grove (2001). "Musical lives," a series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). Also of interest is *The Beethoven Compendium: A Guide to Beethoven's Life and Music*, edited by Barry Cooper (Thames & Hudson paperback). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Michael Steinberg's program notes on the five Beethoven piano concertos are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the concertos are in his classic *Essays in Musical Analysis* (Oxford). *Beethoven Concertos and Overtures* is a useful volume in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Stephen Kovacevich (then known as Stephen Bishop) recorded the five Beethoven piano concertos with Colin Davis and the London Symphony Orchestra (Philips); he has recorded the *Emperor* Concerto more recently as both soloist and conductor with the Australian Chamber Orchestra (EMI "Classics for Pleasure"). The Boston Symphony Orchestra led by Seiji Ozawa recorded the five Beethoven piano concertos with soloist Rudolf Serkin (Telarc). An earlier Boston Symphony cycle, recorded under Erich Leinsdorf in the 1960s, features Arthur Rubinstein as soloist (RCA). Other noteworthy sets of the five piano concertos include Leon Fleisher's with George Szell and the Cleveland Orchestra (Sony Classical), Murray Perahia's with Bernard Haitink and the Concertge-



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Robert Fuchs	Clarinet Quintet in E-flat, Op. 102
Schumann	Piano Quintet in E-flat, Op. 44

with pianist Randall Hodgkinson and violinist Arturo Delmoni

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Sat. Apr 30, 8:00 p.m. at Benjamin Franklin Institute
Sun. May 1, 7:30 p.m. at Sanders Theatre

Françaix	String Trio in C major (1933)
Mendelssohn	Piano Trio in C minor, Op. 66
Brahms	String Sextet in G major, Op. 36

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bouw Orchestra of Amsterdam (Sony Classical), and Alfred Brendel's, whose multiple recorded cycles include collaborations with the Chicago Symphony led by James Levine (Philips), the Vienna Philharmonic led by Sir Simon Rattle (Philips), and the London Philharmonic led by Bernard Haitink (also Philips).

There's little to read in English about Respighi. The article in the 2001 revised Grove is by Janet Waterhouse and John C.G. Waterhouse (the latter having provided the much briefer entry in the 1980 Grove). A biography by Elsa Respighi, the composer's wife—*Ottorino Respighi, dati biografici ordinate*—was published by Ricordi in 1954 with copious photographs; Ricordi came out with a much-abbreviated English translation by Gwyn Morris in 1962, but this omitted much documentation and all of the photos. *Ottorino Respighi (1879-1936): An Annotated Bibliography* by Lee G. Barrow is a useful recent addition to (and survey of) the Respighi bibliography (Scarecrow Press).

The Boston Symphony Orchestra under Seiji Ozawa recorded *Roman Festivals*, *Fountains of Rome*, and *Pines of Rome* in 1977 (Deutsche Grammophon; Ozawa and the BSO recorded Respighi's three suites of *Ancient Airs and Dances* for DG in the mid-1970s). Guido Cantelli's BSO broadcast of *Pines of Rome* (his only extant recording of the piece), from December 24, 1954, is included in the twelve-disc box "Boston Symphony Orchestra, Symphony Hall Centennial Celebration: From the Broadcast Archives, 1943-2000" (available at the Symphony Shop). Other recordings of *Pines* and *Fountains* include (alphabetically by conductor) Antál Dorati's with the Minneapolis Symphony Orchestra (Mercury), Charles Dutoit's with the Montreal Symphony Orchestra (London/Decca), Daniele Gatti's with the Santa Cecilia Academy Orchestra of Roma (RCA), Riccardo Muti's with the Philadelphia Orchestra (EMI), Fritz Reiner's with the Chicago Symphony Orchestra (RCA "Living Stereo"), and Arturo Toscanini's with the NBC Symphony Orchestra (RCA, monaural, but still well worth seeking; it was Toscanini who led the premieres of both these works, and also of *Roman Festivals*).

—Marc Mandel

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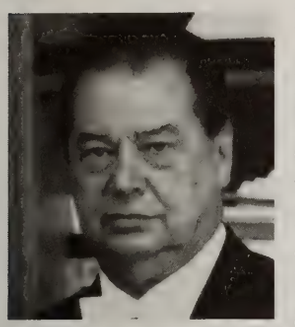


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Rafael Frühbeck de Burgos



Rafael Frühbeck de Burgos was born in Burgos in 1933. He studied violin, piano, theory, and composition at the conservatories of Bilbao and Madrid, followed by conducting classes at Munich's Hochschule für Musik, where he graduated *summa cum laude* and earned the Richard Strauss Prize. He has held conducting posts with the Bilbao Orchestra, the Madrid National Orchestra, the Düsseldorf Symphony Orchestra, and the Montreal Symphony Orchestra. In 1998 he was named emeritus conductor of the Madrid National Orchestra. He was chief guest conductor of the National Symphony Orchestra in Washington, D.C., and of the Nippon Yomiuri Orchestra, and was named honorary conductor of the latter in 1991. He was also chief conductor of the Vienna Symphony Orchestra, general music director of the Deutsche Oper Berlin, and permanent conductor of the Berlin Radio Symphony Orchestra. Since September 2001 he has been chief conductor of the Orchestra Sinfonica Nazionale della RAI Torino. Since his debut with the Philadelphia Orchestra, he has conducted all of the major American orchestras. He is a regular guest conductor of the Berlin Philharmonic, the Munich Philharmonic, and the Hamburg Philharmonic, as well as various German Radio orchestras, the Gewandhaus Orchestra of Leipzig, and the five major London orchestras. He conducts frequently in Italy, Switzerland, France, Sweden, Norway, Denmark, and Finland, also conducts the Israel Philharmonic and the major Japanese orchestras, and has led more than 100 symphony orchestras worldwide. He has toured extensively with the London Philharmonic, the London Symphony, the Spanish National Orchestra, and the Stockholm Radio Symphony Orchestra. His discography includes more than 100 albums for EMI, Decca, Spanish Columbia, Deutsche Grammophon, Orfeo, Nimbus, and Collins Classics. His recordings of Mendelssohn's *Elijah* and *Paulus* and the complete works of Manuel de Falla are considered classics. Among Rafael Frühbeck de Burgos's numerous honors are the Grand Cross of Civil Merit and the Encomienda de la Orden de Alfonso X el Sabio, the Gold Medal of the City of Vienna, the Gold Medal of Merit from the Austrian Republic, and the Gold Medal from the Gustav Mahler International Society in Vienna, to name a few. Since 1975 he has been a Numerary Member of the Royal Academy of Fine Arts of San Fernando in Madrid. Apart from his regular concerts with the RAI Orchestra of Turin, future commitments include the orchestras of Pittsburgh, Montreal,

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New York, Paris, London's Philharmonia, the London Symphony, and the Orchestra of La Scala in Milan. Rafael Frühbeck de Burgos made his BSO debut in concerts in Providence and at Symphony Hall in January 1971. In recent years he has been a frequent podium guest in Boston and at Tanglewood. Having led the BSO in two series of concerts this past February (an all-Brahms program, and a Don Quixote-themed program of Falla and Strauss), he will conduct both the BSO and the Tanglewood Music Center Orchestra at Tanglewood this summer. In 2005-2006 he returns to the Symphony Hall podium to lead the BSO in an all-Mozart program and performances of Berlioz's Requiem.

Stephen Kovacevich



A native of Los Angeles, Stephen Kovacevich has had a long and distinguished career as a concert pianist; he is particularly renowned for his interpretations of Mozart, Beethoven, Schubert, and Brahms. Mr. Kovacevich's recent engagements in North America include appearances with the Chicago, Pittsburgh, Montreal, Houston, Detroit, and Indianapolis symphonies, the Los Angeles Philharmonic, and the St. Paul Chamber Orchestra, as well as recitals in Chicago, San Francisco, Los Angeles, Vancouver, Philadelphia, Toronto, and New York's Metropolitan Museum. Abroad, Mr. Kovacevich regularly appears with the major orchestras of Europe and at the most prestigious summer festivals, including Verbier, Edinburgh, and the Proms. He appears in recital in the major music centers and also frequently tours throughout Australia and Japan. He was recently featured in a six-concert series, "Kovacevich, Beethoven and the Piano," produced in collaboration with the Harrods International Piano Series, the London Philharmonic, and the South Bank Centre. The project included performances of the *Emperor* Concerto with Kurt Masur and the LPO in the UK and Germany, three all-Beethoven recitals at the Royal Festival Hall, public master classes, and a concert featuring him as both soloist and conductor with the London Philharmonic Youth Orchestra. Besides his appearances with the BSO, highlights of his 2004-2005 season include recitals in Amsterdam, London, and Paris. In addition to his performances as a pianist, Mr. Kovacevich has built an extensive career as a conductor. Since making his conducting debut with the Houston Symphony in 1984, he has led the Chamber Orchestra of Europe, City of Birmingham Symphony Orchestra, the Vancouver, Sydney, and New Zealand symphonies, the BBC Philharmonic, London Mozart Players, Gulbenkian Symphony Orchestra, BBC Symphony, and the Royal Liverpool Philharmonic. Stephen Kovacevich records exclusively for EMI International. His extensive discography of works by Beethoven, Schubert, and Brahms has received several Grammy and *Gramophone* award nominations, a *Stereo Review* Record of the Year award, and a Diapason d'Or. He is also featured with four discs in the Philips "Great Pianists of the 20th Century" series. His most recent release, the complete Beethoven sonatas—the culmination of ten years of work—was released as a boxed set in October 2003. His next release for EMI will be a disc of Chopin waltzes. Mr. Kovacevich made his debut as a pianist at age eleven and has lived in London since moving there at eighteen to study with Dame Myra Hess. He made his BSO debut (as Stephen Bishop) at Tanglewood under Colin Davis in August 1971 and his subscription series debut the following season, in February 1972. During that month he also traveled with the orchestra for concerts in New Haven and at Carnegie Hall and returned to Boston for another series the following week, all of those performances again being led by Colin Davis. These are his first appearances with the BSO since that time.

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	Week
BABBITT	
Concerti for Orchestra (world premiere; BSO commission)	11
BARTÓK	
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RICHARD GOODE, piano	
BEETHOVEN	
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*	26
STEPHEN KOVACEVICH, piano	
Symphony No. 3 in E-flat, Opus 55, *Eroica*	6
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LORRAINE HUNT LIEBERSON, mezzo-soprano; MATTHEW POLENZANI, tenor; JULIEN ROBBINS, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
BIRTWISTLE	
The Shadow of Night	25
BOLCOM	
Lyric Concerto, for flute and orchestra	10
SIR JAMES GALWAY, flute	
BRAHMS	
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Nänie for chorus and orchestra, Opus 82	14
Schicksalslied for chorus and orchestra, Opus 54	14
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Symphony No. 1 in C minor, Opus 68	14
Symphony No. 2 in D, Opus 73	21, Carnegie III
BRUCKNER	
Symphony No. 4 in E-flat, *Romantic*	23

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DVOŘÁK
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Symphony No. 8 in G, Opus 88 3

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AWET ANDEMICAEL, soprano (The Boy); PETER BRONDER, tenor (Master Peter); JONATHAN LEMALU, baritone (Don Quixote); BOB BROWN PUPPETS

FRANCK
Symphony in D minor 22

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Antonin Dvorak	*The Noon Witch*
Joseph Schwantner	*Magabunda (Witch Nomad)*

Family Concert – Sunday, December 11, 2005, at 3 p.m.

W.A. Mozart	Overture to *The Magic Flute*
Donald Erb	*Music for a Festive Occasion* (with electronic tape and audience volunteers playing tuned water glasses)
Michael Gandolfi	*Pinocchio's Adventures in Funland*

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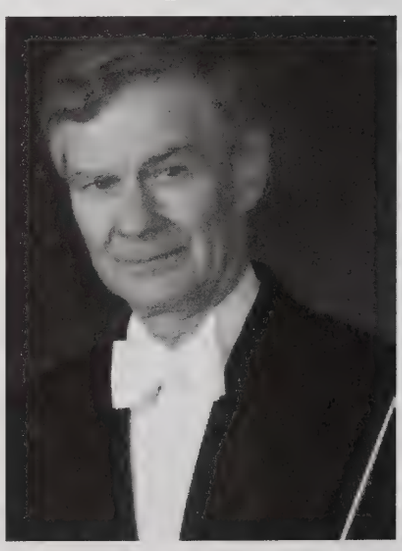
Americana – Saturday, February 25, 2006, at 8 p.m.

Peter Child	World premiere work for women's chorus and orchestra
Elliott Carter	Variations for Orchestra
Christopher Rouse	Violin Concerto Danielle Maddon, soloist
Charles Ives	*Three Places in New England*

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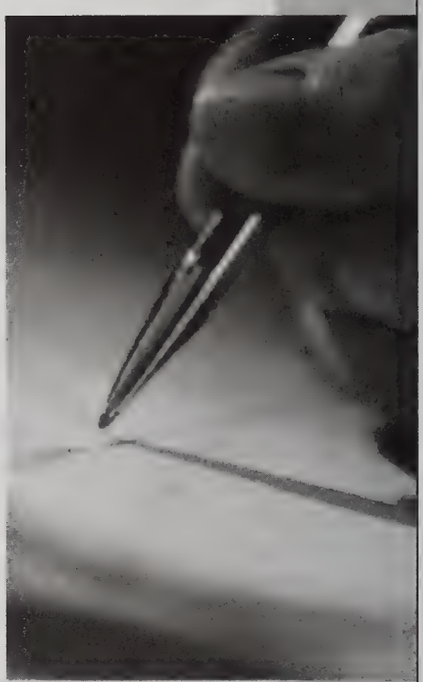
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An American in Paris	20
HARBISON	
Darkbloom: Overture for an imagined opera (world premiere; BSO commission)	21, Carnegie III
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LISZT	
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LUTOSŁAWSKI	
Concerto for Cello and Orchestra LYNN HARRELL, cello	7
Concerto for Orchestra	24
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Symphony No. 5	1
Symphony No. 8 JANE EAGLEN, soprano I (Magna peccatrix); HEI-KYUNG HONG, soprano II (Una poenitentium); HEIDI GRANT MURPHY, soprano III (Mater gloriosa); STEPHANIE BLYTHE, alto I (Mulier Samaritana); YVONNE NAEF, alto II (Maria Aegyptiaca); BEN HEPPNER/VINSON COLE*, tenor (Doctor Marianus); EIKE WILM SCHULTE, baritone (Pater ecstaticus); JOHN RELYEA, bass (Pater profundus); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director	Oct. 22 Gala, Sat A, *Carnegie I
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Et exspecto resurrectionem mortuorum	9
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MOZART
Flute Concerto No. 2 in D, K.314(285d) 10
SIR JAMES GALWAY, flute
Piano Concerto No. 20 in D minor, K.466 18
ALFRED BRENDEL, piano
Serenade No. 10 in B-flat for winds, K.361(370a), *Gran Partita* 17
Symphony No. 38 in D, K.504, *Prague* 4
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Symphony No. 5 in E-flat, Opus 82 11

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STEVEN ISSERLIS, cello; STEVEN ANSELL, viola
Concerto for Oboe and Small Orchestra 5
JOHN FERRILLO, oboe
Final scene from *Salome* 5
KARITA MATTILA, soprano

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Movements for piano and orchestra — 21, Carnegie III
PETER SERKIN, piano
Le Sacre du printemps — 4
Symphonies of Wind Instruments — 9

ULLMANN
Piano Concerto, Opus 25 — 12
GARRICK OHLSSON, piano

VARÈSE
Amériques (revised version of 1927) — 20

WAGNER
The Flying Dutchman (complete opera; concert performance) — 19
JUHA UUSITALO, baritone (The Dutchman); DEBORAH VOIGT, soprano (Senta); ELIZABETH BYRNE (Senta); ALFONS EBERZ, tenor (Erik); MIKHAIL PETRENKO, bass (Daland); JANE BUNNELL, mezzo-soprano (Mary); PAUL GROVES, tenor (The Steersman); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
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WUORINEN
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PETER SERKIN, piano

WYNER
Piano Concerto, *Chiavi in mano* (world premiere; BSO commission) — 16
ROBERT LEVIN, piano

GALA CONCERT

Friday, October 22, 2005, at 7 p.m.

JAMES LEVINE, conductor
JANE EAGLEN, soprano I (Magna peccatrix)
HEI-KYUNG HONG, soprano II (Una poenitentium)
HEIDI GRANT MURPHY, soprano III (Mater gloriosa)
STEPHANIE BLYTHE, alto I (Mulier Samaritana)
YVONNE NAEF, alto II (Maria Aegyptiaca)
BEN HEPPNER, tenor (Doctor Marianus)
EIKE WILM SCHULTE, baritone (Pater ecstaticus)
JOHN RELYEA, bass (Pater profundis)
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	Week
JAMES LEVINE, Music Director	Oct. 22 Gala, Sat A, 4-9, 11, 18-21; Carnegie I, II, III
JAMES CONLON	12
CHRISTOPH VON DOHNÁNYI	24, 25
CHARLES DUTOIT	2
RAFAEL FRÜHBECK DE BURGOS	14, 15, 26
DANIELE GATTI	1
HANS GRAF	10
KURT MASUR	23
INGO METZMACHER	17
LUDOVIC MORLOT	22
ANDRÉ PREVIN	3
ROBERT SPANO	16
DAVID ZINMAN	13

SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 2004-2005 SUBSCRIPTION SEASON

	Week
AWET ANDEMICAEL, soprano	15
STEVEN ANSELL, viola	15
STEPHANIE BLYTHE, alto I	Oct. 22 Gala, Sat A, Carnegie I
BOB BROWN PUPPETS	15
ALFRED BRENDEL, piano	18
PETER BRONDER, tenor	15
YEFIM BRONFMAN, piano	2
JANE BUNNELL, mezzo-soprano	19
ELIZABETH BYRNE, soprano*	19 (Fri 3/11; Sun 3/13) Carnegie I
VINSON COLE, tenor†	
JANE EAGLEN, soprano I	Oct. 22 Gala, Sat A, Carnegie I



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ALFONS EBERZ, tenor	19
JOHN FERRILLO, oboe	5
SIR JAMES GALWAY, flute	10
ALBAN GERHARDT, cello	24
RICHARD GOODE, piano	13
PAUL GROVES, tenor	19
LYNN HARRELL, cello	7
BEN HEPPNER, tenor	Oct. 22 Gala, Sat A
HEI-KYUNG HONG, soprano II	Oct. 22 Gala, Sat A, Carnegie I
STEPHEN HOUGH, piano	22
STEVEN ISSERLIS, cello	15
STEPHEN KOVACEVICH, piano	26
JONATHAN LEMALU, baritone	15
ROBERT LEVIN, piano	16
LORRAINE HUNT LIEBERSON, mezzo-soprano	8, Carnegie II
KARITA MATTILA, soprano	5
TRULS MØRK, cello	3
HEIDI GRANT MURPHY, soprano III	Oct. 22 Gala, Sat A, Carnegie I
YVONNE NAEF, alto II	Oct. 22 Gala, Sat A, Carnegie I
GARRICK OHLSSON, piano	12
MIKHAIL PETRENKO, bass	19
MATTHEW POLENZANI, tenor	8, Carnegie II
JOHN RELYEA, bass	Oct. 22 Gala, Sat A, Carnegie I
VADIM REPIN, violin	23
JULIEN ROBBINS, bass-baritone	8, Carnegie II
EIKE WILM SCHULTE, baritone	Oct. 22 Gala, Sat A, Carnegie I
PETER SERKIN, piano	21, Carnegie III
JUHA UUSITALO, baritone	19
DEBORAH VOIGT, soprano‡	19 (Tue 3/15)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	Oct. 22 Gala, Sat A, 8, 14, 19, Carnegie I, II
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director	Oct. 22 Gala, Sat A, Carnegie I

*Deborah Voigt indisposed
†Ben Heppner indisposed
‡Replaced by soprano Elizabeth Byrne for Friday 3/11 and Sunday 3/13 performances

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with Mark Kroll, harpsichord

MOZART	Quintet in E-flat for piano and winds, K.452
DUTILLEUX	*Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Wednesday, April 27, 2005, at Symphony Hall

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JAMES LEVINE, pianists

ALL-SCHUBERT PROGRAM	Fantasie in F minor for piano four-hands, D.940
	Allegro in A minor for piano four-hands, D.947, *Lebensstürme*
	Sonata in C for piano four-hands, D.812, *Grand Duo*

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CARNEGIE HALL I

Monday, October 25, 2004, at 8 p.m.

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HEIDI GRANT MURPHY, soprano III (Mater gloriosa)
STEPHANIE BLYTHE, alto I (Mulier Samaritana)
YVONNE NAEF, alto II (Maria Aegyptiaca)
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EIKE WILM SCHULTE, baritone (Pater ecstaticus)
JOHN RELYEA, bass (Pater profundis)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
THE AMERICAN BOYCHOIR, FERNANDO MALVAR-RUIZ, music director

MAHLER — Symphony No. 8

*replacing indisposed Ben Heppner

CARNEGIE HALL II

Monday, December 6, 2004, at 8 p.m.

JAMES LEVINE, conductor
LORRAINE HUNT LIEBERSON, mezzo-soprano
MATTHEW POLENZANI, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

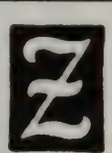
BERLIOZ — *Roméo et Juliette, Symphonie dramatique*, Opus 17

CARNEGIE HALL III

Monday, March 28, 2005, at 8 p.m.

JAMES LEVINE, conductor
PETER SERKIN, piano

HARBISON — *Darkbloom: Overture for an imagined opera*
STRAVINSKY — *Movements* for piano and orchestra
WUORINEN — Fourth Piano Concerto
BRAHMS — Symphony No. 2 in D, Opus 73



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	Week
ARENSKY	
Piano Trio No. 1 in D minor, Opus 32	13
J.S. BACH	
Contrapunctus IX from *The Art of the Fugue*, arranged for brass quintet	22
BOLTER	
Mystery Dreams: Cydonia	22
BRAHMS	
Trio No. 1 in A minor for clarinet, cello, and piano, Opus 114	13
Piano Quartet No. 1 in G minor, Opus 25	23
BRITTEN	
Phantasy for oboe, violin, viola, and cello, Opus 2	6A
DOHNÁNYI	
Serenade in C for violin, viola, and cello, Opus 10	23
DVOŘÁK	
Piano Quartet No. 2 in E-flat, Opus 87	9
EWALD	
Brass Quintet No. 1 in B-flat minor, Opus 5	22
HAYDN	
String Quartet Opus 33, No. 2, *The Joke*	22A
HINDEMITH	
Repertory for Military Music "*Minimax*," for string quartet	22A
MARTINŮ	
Quartet for Oboe, Violin, Cello, and Piano	6A
MENDELSSOHN	
String Quintet No. 2 in B-flat, Opus 87	3
MOZART	
A Musical Joke, for two horns and string quartet, K.522	22A
String Quartet No. 17 in B-flat, K.458, *Hunt*	18
Piano Quartet in E-flat, K.493	6A
PROKOFIEV	
Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Opus 39	9
RAVEL	
String Quartet in F	3
SAMPSON	
Morning Music for brass quintet	22
SCHUBERT	
String Quartet in A minor, D.804, *Rosamunde*	18

PERFORMERS IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 2004-2005 SUBSCRIPTION SEASON

	Week
SCOTT ANDREWS, clarinet	10, 13
ROBERT BARNES, viola	23
CATHY BASRAK, viola	3
BONNIE BEWICK, violin	3
NORMAN BOLTER, trombone	22
MELVIN CHEN, piano	6A
BRIAN CONNELLY, piano	10
XIN DING, violin	18
RACHEL FAGERBURG, viola	3
CATHERINE FRENCH, violin	18
EDWARD GAZOULEAS, viola	10
REBECCA GITTER, viola	18
HAWTHORNE STRING QUARTET (RONAN LEFKOWITZ and SI-JING HUANG, violins; MARK LUDWIG, viola; SATO KNUDSEN, cello)	22A
RANDALL HODGKINSON, piano	13
MIHAIL JOJATU, cello	3, 23
JULIETTE KANG, violin	6A
MICKEY KATZ, cello	6A
LUCIA LIN, violin	10
KAZUKO MATSUSAKA, viola	6A
MARK McEWEN, oboe	10
JOSEPH McGAULEY, violin	23
JONATHAN MENKIS, horn	22, 22A
JONATHAN MILLER, cello	13
THOMAS ROLFS, trumpet	22
VICTOR ROMANUL, violin	13
MIKE ROYLANCE, tuba	22
RICHARD SEBRING, horn	22A
POLINA SEDUKH, violin	3
TODD SEEBER, double bass	10
ROBERT SHEENA, oboe	6A
BENJAMIN WRIGHT	22
TATIANA YAMPOLSKY, violin	23
OWEN YOUNG, cello	10, 18

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October 10, 2004

DVOŘÁK	Bagatelles, Opus 47, for two violins, cello, and harmonium
STARER	*Concerto a tre*, for clarinet, trumpet, trombone, and piano
MARTINÙ	*La Revue de Cuisine*, for violin, cello, clarinet, bassoon, trumpet, and piano
DVOŘÁK	Serenade in D minor, Opus 44, for two oboes, two clarinets, two bassoons, contrabassoon, three horns, cello, and double bass

January 9, 2005

J.S. BACH (arr. MOZART)	Preludes and Fugues for string trio, K.404a, Nos. 1, 3, and 2
VILLA-LOBOS	Trio for Oboe, Clarinet, and Bassoon
BRAHMS	String Quintet No. 2 in G, Opus 111

March 20, 2005

COPLAND	*Elegies* for violin and viola
BARBER	*Summer Music* for wind quintet, Opus 31
STRAUSS (arr. HASENÖHRL)	*Till Eulenspiegel einmal anders!*, for violin, clarinet, bassoon, horn, and double bass
BEETHOVEN	Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

May 8, 2005

MOZART	Duo in B-flat for violin and viola, K.424
BRITTEN	*Phantasy*, Opus 2, for oboe, violin, viola, and cello
FINE	Partita for Wind Quintet
PROKOFIEV	Quintet in G minor, Opus 39, for oboe, clarinet, violin, viola, and double bass

ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOK DURING THE 2004-2005 SUBSCRIPTION SEASON

	Week
A Brief History of the Boston Symphony Orchestra	1, 2, 3, 8, 10, 11, 21, 22
A Brief History of Symphony Hall	4, 5, 7, 21, 23, 24
James Levine—A Chronology	Oct. 22 Gala, Sat A, 4, 6, 8
Renovating a Symphony Hall Treasure (The Symphony Hall Organ), by Michael Foley	Oct. 22 Gala, Sat A
Two 20th-Century Masterpieces for Cello, by Helen Greenwald	5, 6, 7
In Tribute to Oboist John de Lancie, by John Ferrillo	5
On Carter's *Symphonia: Sum flexae pretium spei*, by Robert Carl	6
Don Quixote in Music, by Helen Greenwald	12, 13, 14, 15
A Program Speaks (Music of Ives, Varèse, and Gershwin), by Judith Tick	17, 18, 19, 20

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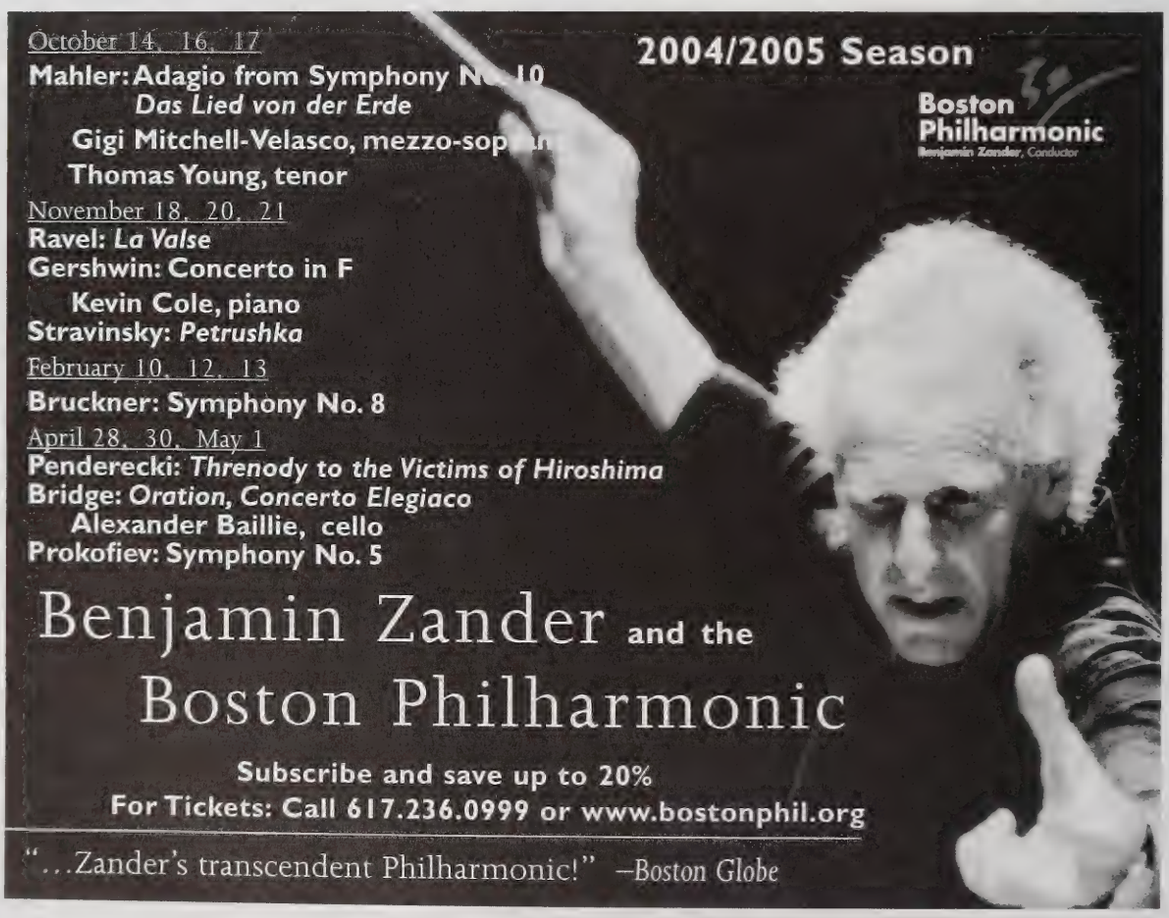
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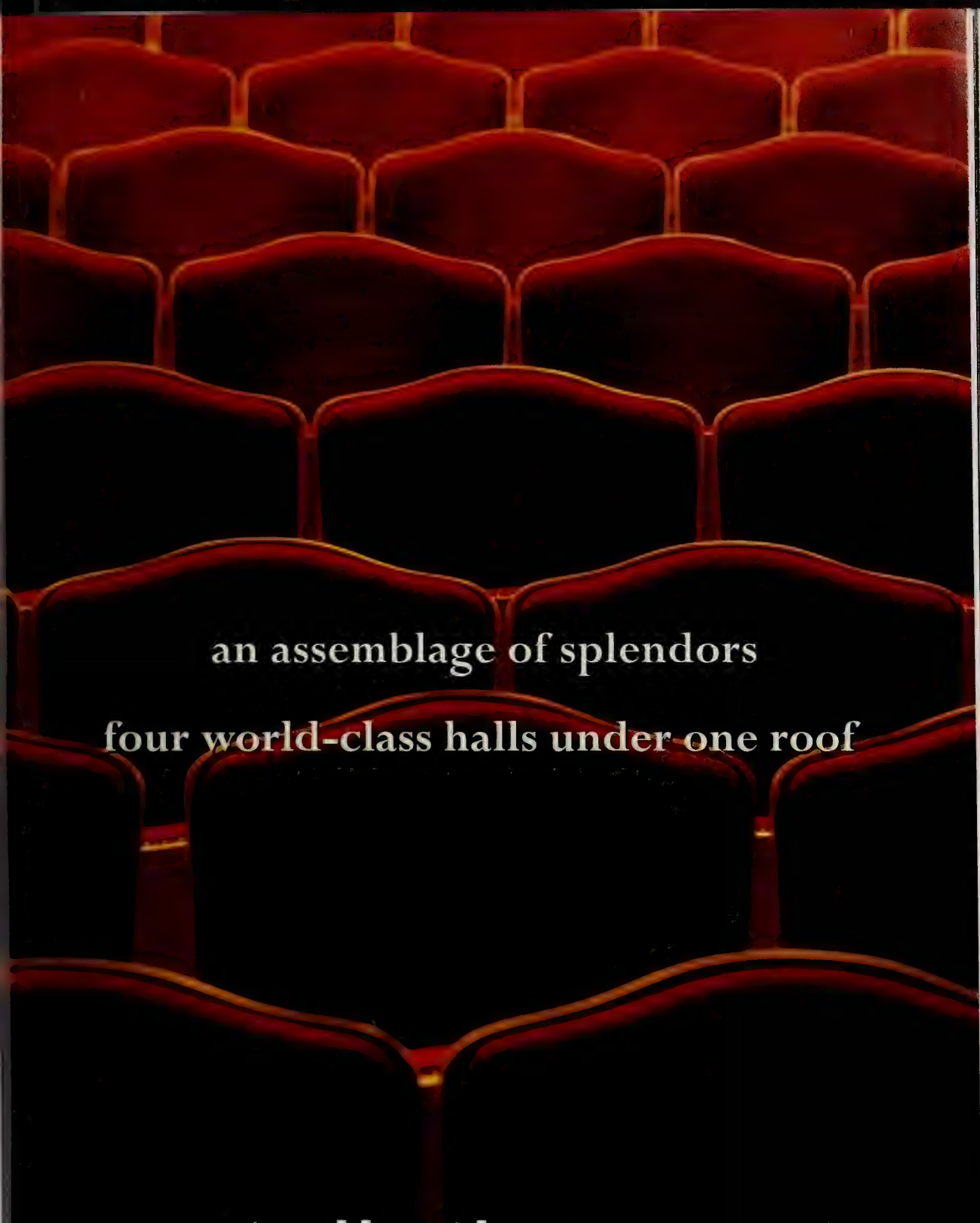
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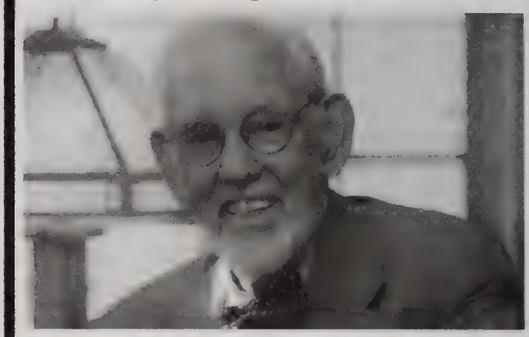
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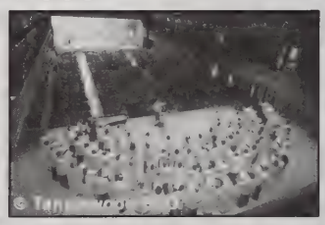
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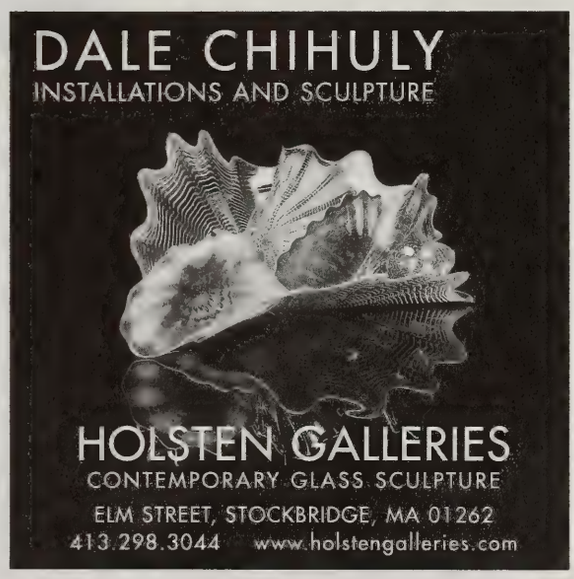
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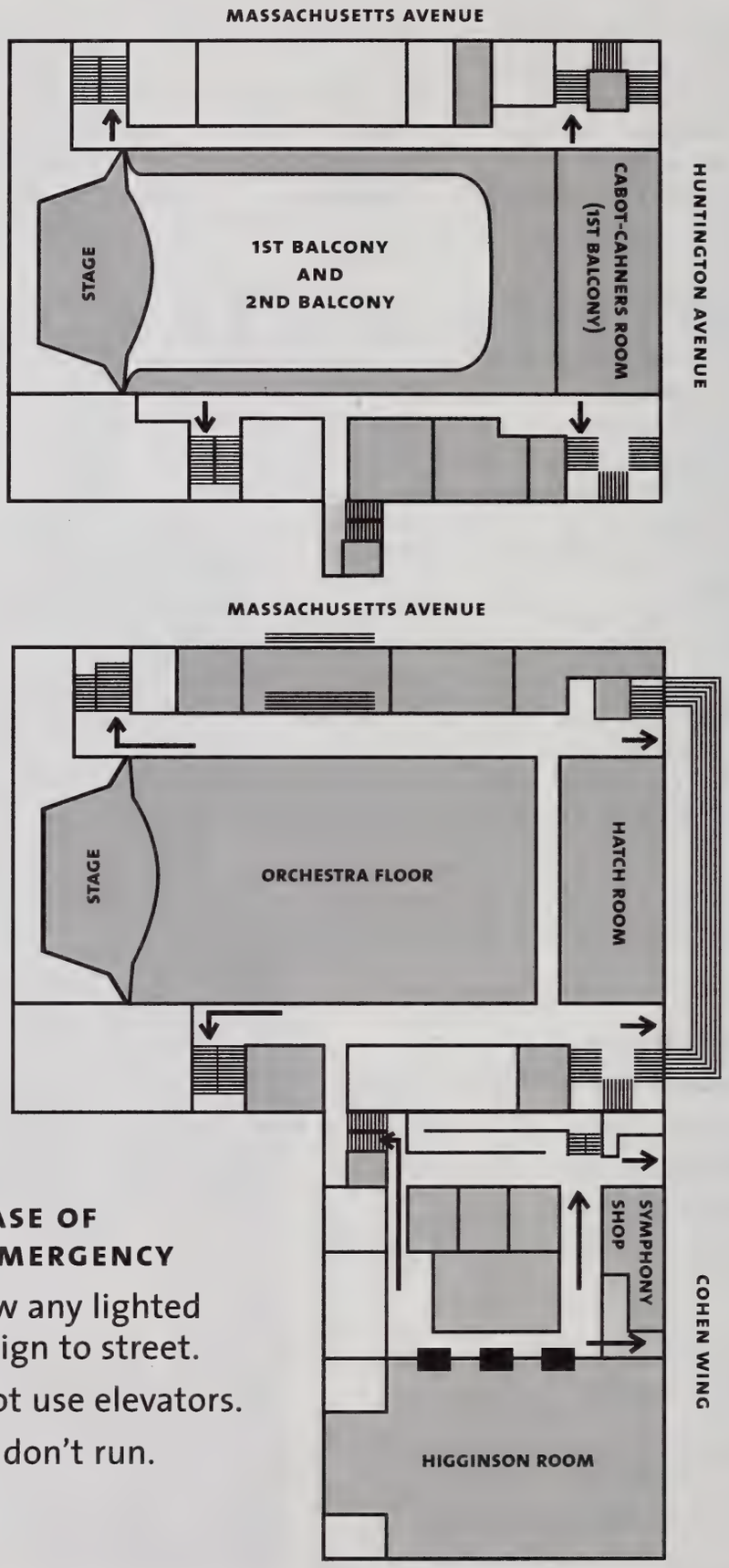
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Rich Warren, *Chicago Tribune*, 6/1/90.

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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, October 10, 2004, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	William R. Hudgins, clarinet
Haldan Martinson, violin	Richard Svoboda, bassoon
Jules Eskin, cello	James Sommerville, horn
Edwin Barker, double bass	Charles Schlueter, trumpet
John Ferrillo, oboe	Ronald Barron, trombone

with VYTAS BAKSYS, piano and harmonium

and ASSISTING BSO MEMBERS

Mark McEwen, oboe	Gregg Henegar, bassoon
Craig Nordstrom, clarinet	Jonathan Menkis, horn
Suzanne Nelsen, bassoon	Jay Wadenpfuhl

DVOŘÁK — Bagatelles, Opus 47, for two violins, cello, and harmonium

Allegretto scherzando
Tempo di minuetto. Grazioso
Allegretto scherzando
Canon. Andante con moto
Poco allegro

STARER — *Concerto a tre* for clarinet, trumpet, trombone, and piano (1954)

Allegro
Andante
Molto allegro e giocoso; "Trialogue"

MARTINŮ — *La Revue de cuisine*, for violin, cello, clarinet, bassoon, trumpet, and piano

Prologue. Allegretto (*Marche*)
Tango
Charleston
Final. *Marche*

INTERMISSION

DVOŘÁK — Serenade in D minor, Opus 44, for two oboes, two clarinets, two bassoons, contrabassoon, three horns, cello, and double bass

Moderato, quasi Marcia
Tempo di Menuetto; Trio
Andante con moto
Finale: Allegro molto

Steinway and Sons Piano

Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Antonín Dvořák (1841-1904)
Bagatelles, Opus 47, for two violins, cello, and harmonium

The Bagatelles (*Maličkosti* in the original Czech) of Antonín Dvořák are real house music, written for a friend named Srb-Debrnov who had a harmonium, and designed to be played in his home. The composer wrote this delightful miniature suite in 1878, just about the time that his first set of Slavonic Dances was on the verge of making him famous overnight. Though in its published form Dvořák allowed the option of piano in place of the harmonium, the color and mood of the pieces fit the non-percussive quality of the harmonium far more satisfactorily. The first and third of the five short movements are thematically related. The second is a minuet with a dotted eighth-note figure somewhere in each of its 109 bars; this has the potential of palling on the ear, but Dvořák places this figure so adroitly over the harmonies as to cajole instead. A canonic movement is charmingly plaintive, while a jolly polka recalls the tuneful theme of the opening. Dvořák is one of the greatest of romantic composers of chamber music, but rarely did he offer a work so clearly designed for sheer leisure-time pleasure at home.

Robert Starer (1924-2001)
Concerto a tre for clarinet, trumpet, trombone, and piano (1954)

Robert Starer grew up in Vienna but was sent by his parents to Palestine at fourteen, a few months after the Nazi takeover of Austria. He had attended the State Academy for Music in Vienna before all Jews were expelled. He continued his education in private study with Joseph Tal in Jerusalem, first in piano lessons and later in composition, and also attended the Jerusalem Conservatory. It was in Palestine that he began his life as a professional musician, accompanying instrumentalists and singers on the piano and playing harp in the radio orchestra. From 1943 to 1946 he was enlisted in the British Royal Air Force, and following the war was granted assistance to attend the Royal Academy of Music in London. Their rolls being filled, he accepted the alternative of the Juilliard School in New York. He immediately passed all of the examinations required of Juilliard's students. In his readable, anecdotal 1987 memoir *Continuo*, he notes "I was graduated, so to speak, on the day I entered." He continued his training there as a graduate student and faculty member (teaching there until 1974), and in 1948 he was a Fellow at Tanglewood, where he worked with Copland. He also worked extensively as a touring accompanist. For the rest of his life he was based in New York. He became a U.S. citizen in 1957.

Starer's works have been performed by most of the leading orchestras in the U.S. He had a particularly strong relationship with conductor William Steinberg, having met him

A SPECIAL CONCERT AT SYMPHONY HALL
Sunday, November 14, 2004, at 3 p.m.

BOSTON SYMPHONY CHAMBER PLAYERS
with JAMES LEVINE, piano

MOZART Quintet in E-flat for piano and winds, K.452 • DUTILLEUX *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion • SCHUBERT Quintet in A for piano and strings, D.667, *Trout*

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during Steinberg's tenure with the Pittsburgh Symphony, prior to the conductor's years as the Boston Symphony's music director. Several of the composer's orchestral works were premiered in Pittsburgh, and Steinberg led BSO performances of his Symphony No. 3 in 1971 and his Concerto for violin, cello, and orchestra (with Joseph Silverstein and Jules Eskin as soloists) in the 1969-70 season. In October 1981, Itzhak Perlman and the BSO, Seiji Ozawa conducting, gave the world premiere performances of Starer's Violin Concerto, subsequently recording it in 1983 for EMI. In addition to his regular concert-music activities, Starer wrote music instruction books as well as numerous pieces for educational use.

Starer wrote his *Concerto a tre* for clarinet, trumpet, trombone, and strings in 1954 for the Little Orchestra Society and conductor Thomas Scherman, who premiered it on November 22, 1954. It was this piece that later served as Starer's introduction to Steinberg when the latter conducted it in Pittsburgh, and it was also the first of Starer's pieces choreographed by Martha Graham (as "Secular Games"). Starer himself made the chamber reduction for the three soloists plus piano soon after the original premiere. The piece is in three movements, in the pattern fast-slow-fast. In its treatment of tonality and chromaticism as well as rhythm, Starer's musical language has a kinship with Hindemith's neoclassicism, with also more than a touch of jazz-influenced syncopation and harmony. In *Concerto a tre*, although the three soloists are independent entities, the two brass instruments often work closely together while the clarinet takes on more active material suited to its idiom. In general the textures, particularly in the first movement, are those of the Baroque concerto grosso model, with passages for the soloists either together or separately over simple accompaniment alternating with substantial music in the piano. The first and last movements are high-energy and driven by incisive rhythms. The second is a sedate waltz. In the last movement a burlesque "Trialogue," a conversation among the three soloists without accompaniment, adds a touch of humor. *Concerto a tre* is about eighteen minutes long.

Bohuslav Martinů (1890-1959)
La Revue de cuisine, for violin, cello, clarinet, bassoon, trumpet, and piano

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The thirty-three-year-old Bohuslav Martinů went to Paris in 1923 mainly to study with Albert Roussel, whose music he admired enormously; but he could hardly expect to avoid other musical trends in the city that was then one of the world's most vibrant musical centers. Impressed by the unstuffy music of Les Six, inspired in turn by the refreshing iconoclasms of Erik Satie, Martinů wrote several short ballet scores and other works either for piano or chamber orchestra using elements of jazz and the new styles of popular music that had invaded Europe from America. On Easter of 1927 he completed the score of a brief, lighthearted ballet performed in Prague that November with the title *Pokuseni svatouska hrnce* ("Temptation of the Saintly Pot"). The scenario told a slender tale in which the love between Pot and Lid is almost broken up by the seductive influence of the suave Twirling Stick. Dishcloth flirts with Lid, who is challenged to a duel by Broom. All ends happily as Pot returns to Lid and Twirling Stick goes off with Dishcloth.

The music for this charming trifle was successful enough in Prague as a ballet, but it proved to be a sensation when performed as a concert suite with the title *La Revue de cuisine* ("Kitchen Revue") at one of the Cortot Concerts in Paris early in 1930. The publisher Alphonse Leduc undertook to print the score immediately and to bring out a number of Martinů's other works; thus, this cheeky sextet proved to be an important stepping stone in the forwarding of his career. In his later years, Martinů looked back on the score as one of his most perfect. Three of the instruments—clarinet, trumpet, and piano—were standard elements in the actual jazz or dance bands of the period, and Martinů often gives them musical gestures similar to those of popular music. The bassoon, violin, and cello were incursions from the classical tradition, but they enter wholeheartedly into the spirit of the thing. The score recalls a more familiar work of the same period that was based on popular dance patterns—Walton's *Façade*. Martinů twists the clichés of commercial music with unexpected accents, irregular phrase lengths, changing meters, or unusual turns of harmony. But the slow, seductive mystery of the Tango and the dash of the Charleston capture the spirit of the Roaring '20s with high humor.

Antonín Dvořák
Serenade in D minor for winds, Opus 44

In July 1874, Antonín Dvořák submitted fifteen works, including his Third and Fourth symphonies, into consideration for an Austrian state stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Vienna State Opera conductor Johann Herbeck, the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and 1877, the year Brahms really set him on his way by championing him to the publisher Nicolaus Simrock, encouraging the latter to issue Dvořák's Moravian Duets for soprano and contralto. The Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46 (the latter specifically commissioned by Simrock), were both published in 1878, and a quick succession of further publications, followed by performances throughout Europe and as far afield as Cincinnati and New York, began to earn Dvořák an international reputation.

Published originally by Simrock ("all rights reserved"), the D minor Serenade for Winds—actually for two oboes, two clarinets, two bassoons, contrabassoon, and three horns, with cello and double bass providing a low-string foundation—dates from this period. Dvořák had already composed a Serenade for String Orchestra in May 1875. The companion-work for winds was written between January 4 and 18, 1878, and was dedicated to the German critic Louis Ehlert. The first performance was given on November 17, 1878, in Prague, by members of the orchestra of the Provisional Theater under the composer's direction.

For a near relative in the orchestral repertory to Dvořák's Wind Serenade one might look to Brahms's Serenade No. 2 in A, Opus 16, written for winds and strings, but without

COMING CONCERTS AT JORDAN HALL

Sunday, January 9, 2004, at 3 p.m. ◆ J.S. BACH (arr. MOZART) Preludes and Fugues for string trio, K.404a • VILLA-LOBOS Trio for oboe, clarinet, and bassoon • BRAHMS String Quintet No. 2 in G, Op. 111

Sunday, March 20, at 3 p.m. ◆ COPLAND *Elegies* for violin and viola • BARBER *Summer Music* for wind quintet, Op. 31 • STRAUSS (arr. HASENÖHRL) *Till Eulenspiegel einmal anders!*, for violin, clarinet, bassoon, horn, and double bass • BEETHOVEN Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Op. 20

Sunday, May 8, at 3 p.m. ◆ MOZART Duo in E-flat for violin and viola, K.424 • BRITTEN *Phantasy*, Op. 2, for oboe, violin, viola, and cello • FINE Partita for Wind Quintet • PROKOFIEV Quintet in G minor, Op. 39, for oboe, clarinet, violin, viola, and double bass

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violins. Though he composed it originally in 1858-59, Brahms published a revised version in 1875, and this was presumably known to Dvořák. (Brahms's Serenade No. 1 in D, much larger in scale, was written in 1857-58, just before Opus 16; both these works represent examples of Brahms's orchestral output dating from long before he finally produced a completed symphony in 1876.) Perhaps Dvořák's omission of flutes from his own Opus 44 Serenade is a bow to the dark-hued orchestral palette of Brahms's A major work in that same genre.

The opening of Dvořák's piece harks back to the 18th-century idea of beginning and ending a serenade with a march. (Sometimes the performers actually entered while performing the march music, and exited to it afterwards.) Dvořák's tone is one of (mock?) solemnity, the D minor of the march proper being interrupted by a more pastoral, lively section in F major. The second-movement "Tempo di Menuetto" reminds us that the formal dance of Mozart's day, with its clearly audible *one*-two-three, *one*-two-three rhythm, had gone through changes, from the more bumptious minuets of late Haydn to the energetic Beethovenian scherzo to the graceful symphonic intermezzi of Brahms (consider, e.g., the fourth-movement "Quasi menuetto" of Brahms's A major Serenade). Dvořák here gives us outdoor music, a pastoral suggesting his beloved Bohemian country, with birds, babbling brook, and, perhaps, a chase through the woods in the Trio section of the movement.

The Andante is the lyrical and emotional center of the work, accounting for nearly one-third the Serenade's total length. The central climax is set in even greater relief by the general sense of breadth and relaxation that characterizes the rest of the movement. Likewise, the rhythmically dramatic undercurrent of the Andante's climax takes its time before giving way again to the repose of the opening. The finale is jaunty and good-natured, thanks largely to Dvořák's lively choice of rhythms and the color contrasts of the different instruments. Following a more lyrical central episode, a dramatic buildup brings an unexpected return of the first-movement march material, which in turn gives way to the again-jovial closing pages.

—Notes by Steven Ledbetter (Dvořák Bagatelles; Martinů)
Robert Kirzinger (Starer), and Marc Mandel (Dvořák Serenade)

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Tanglewood

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Pianist **Vytas J. Baksys** is an active freelance collaborator performing in a variety of recitals, competitions, and other musical settings employing various styles and genres throughout North America, Europe, and Asia. Since 1989 he has been the faculty pianist of the Fellowship Conducting Program at Tanglewood. He is a frequent keyboardist with the Boston Symphony and Boston Pops orchestras, and works with such other area ensembles as the Boston Secession, Concord Chamber Music Society, South Coast Chamber Music Society, and the Rivers Music School. Of Lithuanian descent, Mr. Baksys is a graduate of the New England Conservatory of Music and State University of New York at Stony Brook. He has participated in recordings for RCA, CRI, Golden Crest, Sony Classical, Deutsche Grammophon, and Warner Brothers. This is his third appearance with the Boston Symphony Chamber Players.

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Richard Svoboda, bassoon
James Sommerville, horn
Timothy Genis, percussion

with JAMES LEVINE, piano
MARK KROLL, harpsichord

MOZART — Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, K.452

Largo—Allegro moderato
Larghetto
Rondo: Allegro moderato

Mr. LEVINE; Messrs. FERRILLO, HUDGINS, SOMMERVILLE, and SVOBODA

DUTILLEUX — *Les Citations*, Diptych for oboe, harpsichord, double bass, and percussion

For Aldeburgh 1985
From Janequin to Jehan Alain

Messrs. FERRILLO, KROLL, BARKER, and GENIS

INTERMISSION

SCHUBERT — Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino—Allegretto
Finale: Allegro giusto

Mr. LEVINE; Messrs. LOWE, ANSELL, ESKIN, and BARKER

Steinway and Sons Piano, selected exclusively at Symphony Hall
Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Wolfgang Amadè Mozart (1756-1791)
Quintet in E-flat for piano and winds, K.452

On Thursday, April 1, 1784, at the Imperial and Royal National Theatre in Vienna, Wolfgang Amadè Mozart presented a "grand musical concert" for his own benefit including, in addition to three of his symphonies and a new piano concerto, "an entirely new grand quintet" (K.452) which he had entered into his own thematic catalogue just two days earlier. Mozart was the pianist for this performance, and in a letter to his father on April 10 he declared the quintet to be "the best thing I have written so far in my life.... I wish you could have heard it—and how beautifully it was performed!"

The quintet dates from what may very well have been the busiest and happiest months of Mozart's career. He had moved to Vienna several years earlier to escape his intolerable employment with the Archbishop Colloredo of Salzburg, and he would soon achieve the height of his popularity as both pianist and composer. His principal works during this time were the extraordinary series of eleven piano concertos beginning with the E-flat, K.449, in February 1784 and extending through those in A, K.488, and C minor, K.491, both entered into his catalogue in March 1786. He had triumphed with his opera *Idomeneo* in Munich in January 1781. In July 1782, the premiere of his opera *The Abduction from the Seraglio* at the Burgtheater won over Vienna's operagoing public, as would *The Marriage of Figaro* four years later. Soon after the first performance of the quintet, Mozart played it again in a June 1784 concert in which his pupil Babette Ployer introduced the magical new G major piano concerto he had written for her and which immediately follows the quintet in Köchel's chronological catalogue of Mozart's works.

Mozart begins with an introductory Largo—an unusually slow tempo marking—whose weight offsets the brightness of the home key and which portends a degree of seriousness surprising for the choice of instrumentation. At the same time, this slow tempo provides space for each participant to be properly introduced with a regard for balance and individual timbres that remains a principal concern throughout the piece. The Allegro moderato is noteworthy also for the degree of harmonic ingenuity and exploration compressed into its very brief development section. The second movement, a Larghetto in B-flat, is at once deeply involving and yet always forward-moving, offering a poignancy of expression that is heightened by carefully moderated chromaticism. The rondo finale, even with its darkly colored central episode, is more expectedly innocent and includes a necessarily (given the number of players) written-out "*cadenza in tempo*" for all five participants before the final return of the rondo theme.

Henri Dutilleux (b.1916)
Les Citations, Diptych for oboe, harpsichord, double bass, and percussion

Henri Dutilleux was born in Angers, France, on January 22, 1916, and now lives in Paris. He began his musical studies in Douai, then, between 1933 and 1938, studied at the Paris Conservatoire. In the latter year he won the Prix de Rome. After his return to France, he worked from 1945 to 1963 as director of music productions for Radio Française. In 1961 he was appointed professor of composition at the École Normale de Musique, accepting the same position at the Conservatoire in 1970.

Though one of the most respected of contemporary composers, Dutilleux made his reputation relatively late, at least partly because he has never fit comfortably in any of the pigeonholes of contemporary composition, so he has been neither supported nor attacked as a member of this or that "school." He is a careful, fastidious worker, never eager to rush the completion of a piece (his most frequently performed work, *Métaboles*, was commissioned in 1957-58 but not finished until 1964). Further, he destroyed most of his earlier composi-

tions, which, to his mind, too strongly reflected the youthful influence of Ravel. Thus, his reputation was long based almost entirely on a mere half-dozen pieces composed after World War II: the piano sonata of 1947, two symphonies (1951, 1957-59, the second commissioned by the BSO for its seventy-fifth anniversary), *Métaboles*, a ballet score entitled *Le Loup* (1953), and a concerto for cello and orchestra written for Rostropovich with the poetic title "*Tout un monde lointain...*" (1967-70). In addition to a number of other orchestral works, there is also a body of chamber music and incidental music for the theater. In September 1997 he completed his second Boston Symphony commission, *The shadows of time*, premiered by Seiji Ozawa and the BSO that October and recorded by them later that season. In 1995 he was composer-in-residence at the Tanglewood Music Center.

Les Citations is a chamber work in two movements, lasting just over twelve minutes, for an unusual combination of instruments. The movements bear the titles "For Aldeburgh 85" and "From Janequin to Jehan Alain" (the latter refers to two French composers, one of the sixteenth century, one who died early in World War II). The composer has explained the titles, and the origin of the piece:

> In June 1985, while spending the summer as Composer-in-Residence at the Aldeburgh Festival, I wrote a piece for oboe, harpsichord, and percussion for the seventy-fifth birthday of Peter Pears, who had co-founded the festival with Benjamin Britten. Entitled *For Aldeburgh 85*, this brief piece could not stand on its own, and so I thought of ways of expanding it, notably by adding a double bass to the three other instruments in order to give greater density to the tiny ensemble, which was singularly lacking in true bass instruments.
>
> In working on it in June 1990, I was haunted by the memory of Jehan Alain, who had met with a heroic end on 20 June 1940 in the course of a voluntary reconaissance mission during the defense of Saumur. Accordingly I included in this section a quotation of a theme by Jehan Alain that is combined with a motet attributed to Janequin, which had itself been used by Alain in one of his organ works. Even in the first section I had already quoted a brief excerpt from Britten's *Peter Grimes* in homage to Peter Pears, who had created the title role. From that moment onward, the title of this diptych—*Les Citations*—seemed the obvious one to choose.
>
> —Henri Dutilleux

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Franz Peter Schubert (1797-1828)
Quintet in A for piano and strings, D.667, *Trout*

Schubert began this quintet in the summer of 1819, during a three-month vacation with a close friend, the singer Johann Michael Vogl, who was also an important interpreter of his songs. Together they journeyed to Linz and Steyr, in Upper Austria, which was Vogl's native district and where, together with their host's family (which included eight daughters), they spent many happy evenings performing Schubert's piano music and songs. Among Vogl's friends in Steyr was one Sylvester Paumgartner, an amateur cellist and wind player who held frequent musicales. Paumgartner commissioned from Schubert a piano quintet, with two stipulations: that it use the same ensemble—piano, violin, viola, cello, and double bass—as a then-popular work by Johann Nepomuk Hummel (1778-1837), a contemporary of Beethoven seldom heard today; and that it include a theme-and-variations movement—which subsequently gave the quintet its nickname—based on Schubert's popular song written two years earlier, *Die Forelle* ("The Trout"). Where the later piano quintets of Schumann and Brahms are scored for piano with string quartet (two violins, viola, and cello), Schubert's instrumentation makes for a different kind of musical texture, with a more open, airier sound, given the wider string range from top (violin) to bottom (double bass), while also affording the viola a stronger presence within the string ensemble, given the absence of a second violin.

Clearly Schubert found much satisfaction in writing this relaxed, enjoyable work, a satisfaction perhaps reflected in the fact that he cast it in five rather than the usual four movements. The first movement is expansive in both its lyricism and energy. The second is a straightforward "song form" in which the thematic materials, once stated, are repeated without a development section. The relaxed feel of this second movement is heightened by Schubert's choice of F major as the movement's home key (which places it in an entirely different sound-world from the A major of the opening movement), and by his use of third-related key areas to shape the movement as a whole (D major for the second theme; A-flat for the repeat of the opening material, which in turn leads back to the home F).

Following the propulsively energetic scherzo comes the variation movement, which is set in D major. The theme is heard first in the strings alone, then given, respectively, to piano, viola, and then combined cello and double bass as the first three variations take their course. The fourth variation brings the obligatory minor-mode treatment (starting in D minor), though it doesn't stay in the minor mode for very long. The final variation, beginning in B-flat, hints at far-off harmonic realms before returning to D major for the closing Allegretto, which uses an accompaniment figure in the piano harking back to Schubert's original song. The fifth and final movement of the quintet is as *gemütlich* (genial and good-natured) as can be, hinting again that in this work Schubert was not aiming to stretch boundaries or explore new musical vistas, but that he wrote this piece on request, simply to provide pleasure, a pleasure extended to listeners and performers alike.

—Notes by Marc Mandel (Mozart, Schubert)
and Steven Ledbetter (Dutilleux)

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With the 2004-2005 season, **James Levine** becomes Music Director of the Boston Symphony Orchestra. Named Music Director Designate in October 2001, he is the orchestra's fourteenth music director since the BSO's founding in 1881, and the first American-born conductor to hold that position. Maestro Levine opened his first season as BSO Music Director in October with Mahler's Eighth Symphony, the first of a dozen programs in Boston, three of which—the Mahler Eighth, Berlioz's *Roméo et Juliette*, and a program of Harbison, Stravinsky, Wuorinen, and Brahms—also go to Carnegie Hall. In addition, he appears at Symphony Hall as pianist with the Boston Symphony Chamber Players and in an all-Schubert four-hand recital with Evgeny Kissin (a program also to be played at Carnegie) and will lead concerts at Tanglewood in July with both the Boston Symphony and the Tanglewood Music Center Orchestra. Mr. Levine made his Boston Symphony debut in April 1972 and his Tanglewood debut that July; he has led the orchestra in repertoire ranging from Haydn, Mozart, Schumann, Brahms, Dvořák, Verdi, Mahler, and Debussy to music of John Cage, Elliott Carter, John Harbison, György Ligeti, Roger Sessions, and Charles Wuorinen. Maestro Levine also remains as music director with the Metropolitan Opera, where, in the 33 years since his Met debut, he has developed a relationship with the company that is unparalleled in its history and unique in the musical world today. All told, he has led more than 2,000 performances of 80 different operas there. This season at the Met he conducts 48 performances of eight operas, including new productions of *Die Zauberflöte* and *Faust* and revivals of *Otello*, *Carmen*, *Pelléas et Mélisande*, *Le nozze di Figaro*, *Nabucco*, and *La clemenza di Tito*, as well as the company's annual Pension Fund concert (a gala in May for the 50th anniversary of Mirella Freni's stage debut), and three programs each with the MET Orchestra and MET Chamber Ensemble at Carnegie. Also in 2004-2005, Mr. Levine gives a master class at Zankel Hall for the Marilyn Horne Foundation, leads the Chicago Symphony in its annual Pension Fund Concert (with soloist Daniel Barenboim), and leads the Cincinnati Symphony and the May Festival Chorus in Berlioz's Requiem.

Mark Kroll has been acclaimed as one of the world's leading harpsichordists and fortepianists; he has performed throughout North and South America, Europe, and the Middle East. Equally active in solo, chamber, and concerto repertoire, he collaborates frequently with noted musicians and ensembles, and has appeared as concerto soloist with some of the world's major orchestras. He has served as harpsichordist for the Boston Symphony Orchestra since 1979. Mr. Kroll's extensive list of recordings includes, among other things, solo harpsichord works of Bach, Handel, Scarlatti, Couperin, Duphly, and Balbastre; J.S. Bach's sonatas for violin and harpsichord and sonatas for flute and harpsichord; Schubert's three Sonatinas for fortepiano and violin, and contemporary American harpsichord music. A noted authority on performance practice and period instruments, he has made numerous radio and television appearances, contributes to scholarly publications, and writes on a wide range of topics for general readership magazines and journals. His books *The Beethoven Violin Sonatas* and *Playing the Harpsichord Expressively* have just been published, and he is currently writing a biography of Johann Nepomuk Hummel. A proponent of 20th-century harpsichord music, he has premiered and commissioned many new works. As a conductor, he has directed orchestral and vocal ensembles, and served as artistic director of Opera New England. Also a dedicated educator, Mr. Kroll is Professor Emeritus at Boston University, where he served for twenty-five years as Professor and Chair of the Department of Historical Performance. He is currently on the faculty of the Massachusetts Institute of Technology.

COMING CONCERTS AT JORDAN HALL

Sunday, January 9, at 3 p.m. ◆ J.S. BACH (arr. MOZART) Preludes and Fugues for string trio, K.404a • VILLA-LOBOS Trio for oboe, clarinet, and bassoon • BRAHMS String Quintet No. 2 in G, Op. 111

Sunday, March 20, at 3 p.m. ◆ COPLAND *Elegies* for violin and viola • BARBER *Summer Music* for wind quintet, Op. 31 • STRAUSS (arr. HASENÖHRL) *Till Eulenspiegel einmal anders!*, for violin, clarinet, bassoon, horn, and double bass • BEETHOVEN Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Op. 20

Sunday, May 8, at 3 p.m. ◆ MOZART Duo in E-flat for violin and viola, K.424 • BRITTEN *Phantasy*, Op. 2, for oboe, violin, viola, and cello • FINE Partita for Wind Quintet • PROKOFIEV Quintet in G minor, Op. 39, for oboe, clarinet, violin, viola, and double bass

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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, January 9, 2005, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	John Ferrillo, oboe
Haldan Martinson, violin	William R. Hudgins, clarinet
Steven Ansell, viola	Richard Svoboda, bassoon

with Cathy Basrak, BSO assistant principal viola
Martha Babcock, BSO assistant principal cello

MOZART — Prelude (Adagio) and Fugue in D minor, K.404a, No. 1 (the fugue arranged from Bach's *Well-tempered Clavier*, Book I, No. 8, in D-sharp minor), for string trio

Mr. LOWE, Mr. ANSELL, and Ms. BABCOCK

VILLA-LOBOS — Trio for Oboe, Clarinet, and Bassoon

Animé
Languisammente
Vif

Messrs. FERRILLO, HUDGINS, and SVOBODA

INTERMISSION

BRAHMS — String Quintet No. 2 in G, Opus 111

Allegro non troppo, ma con brio
Adagio
Un poco Allegretto
Vivace ma non troppo presto

Messrs. LOWE and MARTINSON, Mr. ANSELL, Ms. BASRAK, and Ms. BABCOCK

Steinway and Sons Piano
Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Wolfgang Amadè Mozart (1756-1791)
Prelude and Fugues for string trio

In 1782, not long after settling permanently in Vienna, Mozart made the acquaintance of Baron Gottfried van Swieten, a musical enthusiast who figured significantly in the life of Haydn as well as Mozart. Van Swieten had a strong interest in the music of the late Baroque, which was then seldom heard in Vienna. Mozart quickly found his way to van Swieten's musical matinée every Sunday. The assembled guests would sing through the Handel oratorios (then scarcely known outside of England), during which Mozart played from the full score at the piano and sang one of the parts while at the same time correcting the mistakes of the others! He also played through works by various members of the Bach family. These caught his interest, and he sent home to Salzburg for copies of fugues by J.S. Bach and also by his sons C.P.E. Bach and W.F. Bach. Six of these fugues he copied out in an arrangement for string trio and added new preludes, which may be original, to some of them. He also took five of Bach's keyboard fugues from the second book of the *Well-tempered Clavier*, arranging them for string quartet (K.505). It is the first of the arrangements for string trio (collectively catalogued by Köchel as K.404a), with the fugue based upon the D-sharp minor fugue from Bach's *Well-tempered Clavier*, Book I, transposed by Mozart to D minor, that will be heard here.

Heitor Villa-Lobos (1887-1959)
Trio for Oboe, Clarinet, and Bassoon

One of the most exceptional and unique of South American composers in the twentieth century was the Brazilian Heitor Villa-Lobos. Villa-Lobos learned cello from his father and made his living playing in cafés. He later entered the National Institute of Music in Rio de Janeiro, but he was largely self-taught as a composer. His interest in folk music led him out into the Brazilian hinterlands, where from 1905 to 1912 he traveled collecting folk and Indian music. Rio, a fairly sophisticated city with a large population of Europeans, witnessed a concert of Villa-Lobos's work in 1915; he met Artur Rubinstein, and traveled finally to Paris only in 1923. Although he remained a prolific composer, he also became deeply involved in music education, eventually founding a conservatory (1942) and the Brazilian Academy of Music (1945), which he headed until his death.

Villa-Lobos composed more than 2,000 pieces in all genres, including three finished

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operas, twelve symphonies, seventeen string quartets, songs, choral music, piano pieces, and much else (including an invaluable set of guitar etudes). He wrote the Trio for Oboe, Clarinet, and Bassoon in 1921, and it was premiered in Paris in 1924 during his time there. The rhythmically active, harmonically exotic, motivically concise music of the trio fits right in with the music then current in Paris, where Poulenc and *Les Six*, Stravinsky, Ravel, and Prokofiev were engaged in the stripping-down of musical materials that resulted in neoclassicism, all the while absorbing jazz and other popular music introduced by American soldiers after World War I.

In the trio, Villa-Lobos's combinations of *ostinati* and other short phrases have a kind of mosaic effect, particularly in the episodic second movement. Similarities in the openings of all three movements reveal the composer's concern with large-scale cohesion. Although there are (apparently) no specific allusions to Brazilian folk music in the trio, the music is steeped in the elements of the music of Villa-Lobos' homeland.

Johannes Brahms (1833-1897)
String Quintet No. 2 in G, Opus 111

Brahms composed his G major string quintet, Opus 111, at the request of Joachim, who wanted a companion piece for the F major quintet, Opus 88. He completed the bulk of the creative work in Bad Ischl in the summer of 1890, when he was fifty-seven years old, and sent the score off to his publisher with a letter saying, "With this note you can take leave of my music, because it is high time to stop." He was to live until April 1897, but fortunately for all of us, his intentions changed suddenly when, in March 1891, he heard the playing of a clarinetist named Richard Mühlfeld, which inspired two of his finest chamber works (the clarinet quintet and clarinet trio) and also broke the block on his creative juices, so that he produced another ten works before finally laying down his pen for good.

Nonetheless, the G major quintet has an air of farewell about it. Perhaps Brahms's autumnal mood was partly generated by the fact that he began this quintet with material originally sketched for a fifth symphony, but the idea of creating a "Fifth"—with the daunting example of Beethoven behind him—was evidently too much; there would be no further Brahms symphonies. And to carry the Beethoven connection one step further, it is likely that Brahms was influenced, too, by the opus number his quintet would carry, for Opus 111 was the number of Beethoven's last piano sonata, thereby carrying further intimations of finality. In any event, the use of the string ensemble is especially kaleidoscopic in color, showing that Brahms in no way stood still between his earliest works for string ensemble and this last one.

The quintet begins with a clearly symphonic gesture in the cello under tremolos in the upper parts, a bold melody that dips and soars with the *brio* called for in the movement's tempo designation. The development aims at a powerful and exciting climax, but it is also filled with extraordinary moments of quiet which appear suddenly without reducing the energy or overall tension. When Brahms returns to G for the recapitulation, the cello utters its first phrase, as in the opening of the work, but soon the violin takes over and the entire passage is reconsidered in a different scoring. The coda withdraws from this energetic level and follows a pensive course derived from a lyrical version of the cello's opening gesture.

The slow movement opens with a melody in the first viola that evokes gypsy airs in its exotic decorative turns. Soon after, the violins add a delicate touch. These two tiny ideas Brahms develops with exceptional resourcefulness, bringing them through a wide-ranging series of moods and astonishingly varied textures.

Lovers of the Third Symphony will feel a kinship between that work's third movement and the corresponding movement of this quintet, with its exquisite yearning. Such a movement is normally a moment of repose in the overall form of a large work, but here it also

retains a degree of tension. The finale brings out—for the last time in Brahms's output—that wonderfully vigorous "gypsy" spirit that banishes care with a terrific show of energy, here shaped into a compact and effective fusion of rondo and sonata forms, an inventive path leading between major and minor modes, with a wild gypsy dance to close.

—Notes by Steven Ledbetter (Mozart, Brahms)
and Robert Kirzinger (Villa-Lobos)

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BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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Elizabeth Rowe, flute	James Sommerville, horn

with Martha Babcock, BSO assistant principal cello

COPLAND — *Elegies* for violin and viola
Messrs. LOWE and ANSELL

BARBER — *Summer Music* for woodwind quintet, Opus 31
Ms. ROWE; Messrs. FERRILLO, HUDGINS, SVOBODA, and SOMMERVILLE

STRAUSS — *Till Eulenspiegel einmal anders!* (*Till Eulenspiegel, different for once!*), arranged by Franz Hasenöhrl for violin, clarinet, bassoon, horn, and double bass
Messrs. LOWE, HUDGINS, SVOBODA, SOMMERVILLE, and BARKER

INTERMISSION

BEETHOVEN — Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20
Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto
Messrs. HUDGINS, SOMMERVILLE, and SVOBODA; Mr. LOWE, Mr. ANSELL, Ms. BABCOCK, and Mr. BARKER

Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Aaron Copland (1900-1990)
Elegies, for violin and viola

When Copland wrote his two Elegies for violin and viola in Mexico in 1932, he still had a reputation as a rather fearsome avant-gardist who wrote spiky, challenging music (though it was on that same visit to Mexico that he was taken by Carlos Chávez to a night spot called El Salón México, which provided the germ for his first "popular" piece, the orchestral work *El Salón México*, premiered in Mexico City in 1937 with Chávez conducting). The

Elegies were performed in New York in April 1933 by Charlotte Karman and Ivor Karman, then revised by the composer in November of that year. Copland, always immensely practical, reused some of the material from the first of the Elegies in his *Statements* for orchestra (1935), where it is to be found in the movement headed "Subjective." He called this the "final resting place" of the *Elegies*, and then, after a fashion, he "withdrew" the original work. The word "withdrew" actually appears in the first volume of Copland's autobiography, *Copland to 1942*, written with Vivian Perlis, but Perlis notes that it is not meant to suggest that he wanted to forbid performances of *Elegies*, simply that it had been, in his mind, superseded by *Statements*. But, of course, it is always stimulating to hear a gifted composer's first thoughts, even if they were later elaborated in a different way; the experience can cast a very illuminating light on the composer's mind and work.

Samuel Barber (1910-1981)
Summer Music for woodwind quintet, Opus 31

Samuel Barber composed his only work for woodwind quintet—and one of his relatively rare pieces of pure chamber music—on commission from the Chamber Music Society of Detroit. The work was premiered at the Detroit Institute of Arts on March 20, 1956. Perhaps it was the outdoorsy sound of the wind instruments, so characteristic of 18th-century serenades (which, of course, only took place in summer weather), that suggested the notion of "summer music" for the title of the piece, but the score actually borrowed its opening material and a later contrapuntal passage between the flute and bassoon from an orchestral work, *Horizon*, which he had composed for "The Standard Oil Hour" on NBC radio in 1945.

When Barber began working on the commission early in 1955, he sat in on rehearsals of the New York Woodwind Quintet to familiarize himself with the overlapping ranges of the instruments and their particular musical character when used in this combination. The quintet had also prepared special charts of the pitches and chords that were hardest to play in tune on their instruments, and had developed exercises to strengthen their performance of such passages. Barber studied these avidly, and employed some of them for a predominantly chordal section of the piece

Whatever the origin of the work's title, the opening, marked "Slow and indolent," introduces an upper-neighbor-note figure in the horn that perfectly captures the lassitude of a hot summer day. This figure runs almost throughout the quintet as a frequent accompaniment, sometimes in several parts at once, as if they are all momentarily drained of energy. A splash of roulades on the flute, clarinet, and bassoon brings on the oboe with a tender, hesitating little song, accompanied by the neighbor-note figure. A lively and much faster section provides striking contrast, though the hesitant song of the oboe soon returns. Both of these elements are worked out against one another as the motion builds to "Joyous and flowing" before returning to the opening material for a final leave-taking and a brilliant, buzzing conclusion.

Richard Strauss (1864-1949)
Till Eulenspiegel einmal anders! (*Till Eulenspiegel, different for once!*), Strauss's orchestral tone poem transcribed by Franz Hasenöhrl for violin, clarinet, bassoon, horn, and double bass

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Transcriptions are dangerous stuff, and the perils of the absurd are never far away. Casella and Stokowski set Bach pieces for unaccompanied violin for orchestra (but so did Bach), and the *Hausmusik*-mad nineteenth century produced renditions of Beethoven's Ninth Symphony for two flutes. But such things, when masterfully done, can delight and illuminate. Schoenberg's transcription (up) of the Brahms G minor piano quartet for orchestra is an example, and so is his transcription (down) of Strauss's *Emperor-Waltzes* for chamber ensemble. And without doubt the Hasenöhrl version of Strauss's *Till Eulenspiegel's Merry*

Pranks is an enchanting *jeu d'esprit*, carried out with wit and ingenuity.

This improbable enterprise goes back to 1945, when Vienna was just beginning to collect its musical life from ruins again, and the figure most specifically behind it is a certain Rudolf Effenberger, who had been in charge of backstage arrangements at the hall of the famous Society of Friends of Music long enough to have known Johannes Brahms. He had picked up considerable musical lore and knowledge over the years, and, pretending great indignation when a musician was unable to identify Strauss's Opus 28 (*Till Eulenspiegels lustige streiche*, or as we know it in English, *Till Eulenspiegel's Merry Pranks*), he said that he would allay the fellow's ignorance by arranging to have a few Philharmonic players acquaint him with this work. He then went to Hasenöhrl and asked him to prepare a transcription for "a few Philharmonic players," and Effenberger was enough of a fixture in Vienna's music world that one didn't say no to him. Hasenöhrl (1885-1970) was himself a prolific composer whose esteem in Austria was certified by many awards and prizes, and by many performances. Strauss, it should be added, was enchanted by this transformation of his fifty-year-old comic masterpiece and gave it his official blessing. For those needing an introduction to Strauss's original orchestral tone poem, suffice to say that it was inspired by the fictionalized exploits of a real-life 14th-century rogue whose story passed into German folklore long before Strauss made him the subject of his own dazzlingly inventive 1895 orchestral masterpiece.

Ludwig van Beethoven (1770-1827)
Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Beethoven composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Prince Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. That concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December he wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely conscious of the weight of the great Viennese tradition. For a time relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched eighteen florins as against the seven florins bid for the autograph of the *Missa Solemnis*.

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass,

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clarinet, bassoon, and horn. The size of the ensemble might suggest a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings of the instruments, giving each a chance to shine. The six-movement layout recalls the leisurely structure of 18th-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (If the serenade genre was reactionary, Beethoven's Septet was still not the last example of the type: in 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, Allegro con brio. The beautiful Andante cantabile has a melody of bel canto lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796 (he was later persuaded to publish it in 1805 with the misleadingly high designation of Opus 49, No. 2). Scholars have attempted to trace the folklike tune used for the variations in the fourth movement. It was published in 1838, apparently as a folk song, with the text "*Ach Schiffer, lieber Schiffer*" ("Ah sailor, dear sailor"), but there is no evidence that the tune predates this Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed convention in calling it a minuet. In both cases the verve of the music takes it far from the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than 1789), he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier, and whirls the Septet to a brilliant conclusion.

—Notes by Steven Ledbetter (Copland, Barber, Beethoven) and Michael Steinberg (Strauss)

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William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn

MOZART — Duo No. 2 in B-flat for violin and viola, K.424

Adagio—Allegro
Andante cantabile
Tema con Variazioni: Andante grazioso

Messrs. LOWE and ANSELL

BRITTEN — *Phantasy* for oboe, violin, viola, and cello, Opus 2

Andante alla Marcia—Allegro giusto—
Molto più lento—Molto più presto—
Tempo I° Andante alla marcia

Messrs. FERRILLO, LOWE, ANSELL, and ESKIN

INTERMISSION

FINE — Partita for Wind Quintet

Introduction and Theme—
Variation
Interlude—
Gigue
Coda

Ms. ROWE; Messrs. FERRILLO, HUDGINS, SOMMERVILLE, and SVOBODA

PROKOFIEV — Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Opus 39

Tema con variazioni: Moderato
Andante energico
Allegro sostenuto, ma con brio
Adagio pesante
Allegro precipitato, ma non troppo presto
Andantino

Messrs. FERRILLO, HUDGINS, LOWE, ANSELL, and BARKER

Nonesuch, Deutsche Grammophon, Philips, RCA, and New World records

Wolfgang Amadè Mozart (1756-1791)
Duo No. 2 in B-flat for violin and viola, K.424

Mozart and his wife Constanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. In the preceding months, Wolfgang had completed three of his six so-called *Haydn* Quartets, his earliest mature string quartets, which were eventually published with a dedication to the revered older master. While in Salzburg Mozart learned that his old friend Michael Haydn, the younger brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which Haydn had produced only four before being taken ill. (The constant pressure of his job in Salzburg had driven him to the bottle.) The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop, who had made his own life in Salzburg miserable), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Michael Haydn's own music that it is a wonder the Archbishop didn't suspect something, although the fact that he didn't is further proof of his musical philistinism. In any case, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

Benjamin Britten (1913-1976)
Phantasy for oboe, violin, viola, and cello, Opus 2

Today we think of Britten primarily as a composer of vocal music—of operas, choral works, church parables, canticles, folksong arrangements, the *War Requiem*, and so on. Even works with "instrumental" titles, like the *Spring Symphony*, are in fact primarily vocal compositions, however brilliant and colorful the instrumental part may be. But in the early years of his career, Britten was regarded primarily as an instrumental composer; eighteen of his first twenty-five large works are for instruments alone, and they are generally bigger and more noticeable pieces than the vocal works of the time.

The *Phantasy* quartet began to make the young composer's name both in his homeland and in wider musical circles as well. Composed in 1932, the same year as his Opus 1 Sinfonietta, it was performed in Florence at the 1934 festival of the International Society of Contemporary Music. (Few composers are lucky enough to be heard at an international



Tanglewood

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forum with only the second work they deem worthy of their craft.) The single subdivided movement of the *Phantasy* aims to suggest flexibility within architectural constraint. The very term "fantasy," a common one in the English consort music of the sixteenth and seventeenth centuries, implies imaginative freedom, but, like many composers of his time, Britten is also concerned to shape the work in a coherent way derived from the sonata principle. The work as a whole forms a large arch beginning and ending with a lyric melody in the oboe undercut by a more sharply rhythmic march figure in the strings; this frames a sonata design, with clearly perceptible sections of statement and recapitulation, though the expected development section turns unexpectedly into a central "slow movement." Britten's musical language grows out of the modal scales of such composers as Vaughan Williams and Holst, who recovered the heritage of English folk song and Elizabethan polyphonic song for 20th-century musicians, but it moves beyond that in implying extended tonal centers to characterize the sections that shape his piece. Though it is relatively little-known in this country and far from prepossessing, the *Phantasy* reveals in an attractive early score the textural imagination and the richness of thematic artifice that were two of the composer's greatest strengths.

Irving Fine (1914-1962)
Partita for Wind Quintet

A heart attack felled Irving Fine at age forty-seven, only days after he had conducted the BSO in a successful performance of his *Symphony (1962)* at Tanglewood, a sadly premature end to the work of an important American composer and educator. Fine was a Bostonian; he studied at Harvard and with Nadia Boulanger in Paris. In general his early works were strongly influenced by neo-Classical elements in Stravinsky and Hindemith, though later he came to a fruitful accommodation with twelve-tone techniques. He was an elegant composer of songs, choral works, and chamber compositions, and he left a small number of finely wrought orchestral works.

The Partita for Wind Quintet, composed in 1948, is not only one of the most frequently performed of American works for this combination (flute, oboe, clarinet, bassoon, and horn) but is in fact one of the most popular worldwide. It is elegant, witty, playful, and songful by turns, offering many delights for each of the performers. The work grows through its five movements, presented in three sections, as a set of free variations developing out of two melodic fragments; these appear in many guises throughout the piece. The composer wrote the following description:

> The first [movement] has the character of a classical theme to be varied in the classical manner. The second movement is clearly a variation of its predecessor. The short meditative Interlude presents the basic material in its simplest form, but accompanied by warmer harmonies. The Gigue occupies the central position in the entire work and is, at the same time, the most extended movement. It is in sonata form, but has an abridged recapitulation, which ends abruptly in a foreign key. The movement entitled *Coda* has the character of an epilogue and solemn processional.

Sergei Prokofiev (1891-1953)
Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Opus 39

While living in Paris in the mid-1920s, Prokofiev was eager to compose a Second Symphony far different from his first, the witty *Classical* Symphony of his schooldays. He was widely regarded as an *enfant terrible* writing in an advanced and difficult musical style, but some of his works had been performed in Paris already under the sponsorship of conductor Serge Koussevitzky, so he had hopes of attracting attention. In order to support himself while working on the new symphony, he accepted a commission from Romanov's "Wandering

Ballets," a company that planned to tour a series of short ballets with an "orchestra" of just five instruments. Prokofiev proposed that the ensemble consist of oboe, clarinet, violin, viola, and double bass, and for that unusual quintet he composed a circus ballet entitled *The Trapeze*. Yet all the while he intended also that the music be performable as a self-sufficient concert work.

The Trapeze was performed in Italy and Germany with fair success, although Prokofiev recalled that the dancers had difficulty with his unusual rhythms, such as a 5/4 measure consisting of ten eighth-notes divided into 3+4+3 eighths. Composition of the work gave Prokofiev no trouble (unlike the Second Symphony, over which he slaved for months). But as a concert work, separated from the visual elements of the ballet, it was regarded as one of the composer's most advanced and daring, often turning polytonal and remaining intensely chromatic virtually throughout. Years later, after he returned to Russia, where he had to accommodate his musical style to Soviet demands for simplicity and lyricism, Prokofiev "confessed" in his memoirs that the Quintet, along with the Second Symphony—his "most chromatic" works—had been tainted by his contact with the West: "This was the effect of the Parisian atmosphere where complex patterns and dissonances were the accepted thing, and which fostered my predilection for complex thinking." We may wonder whether this scapegoating of Paris is to be taken at face value. To be sure, Prokofiev was never again so far advanced in harmonic complexity, but the more lyric side that he showed in his later years had already been part of his personality from early in his career. In any event, it is always fascinating to hear a piece in which the composer steps outside his normal habits and attempts something quite new. In Prokofiev's case, that step took him to the edge of an abyss, from which he quickly recoiled.

—Notes by Steven Ledbetter

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Sunday, October 23, 2005 ◆ BEETHOVEN Octet in E-flat for winds, Op. 103 • GANDOLFI New work (world premiere; commissioned by the St. Botolph Club for the Boston Symphony Chamber Players) • BEETHOVEN Sextet in E-flat for two horns and string quartet, Op. 81b • GOUNOD *Petite Symphonie* for winds

Sunday, January 8, 2006 ◆ STRAVINSKY Concerto in E-flat, *Dumbarton Oaks* • COPLAND *Quiet City*, for trumpet, oboe, and strings • J.S. BACH *Brandenburg* Concerto No. 3 in G, BWV 1048 • COPLAND *Appalachian Spring* (original chamber version for thirteen instruments)

Sunday, March 26, 2006 ◆ ORFF *Kleines Konzert* on 16th-century lute themes, for winds, harpsichord, and percussion • HINDEMITH *Kammermusik* No. 1 for chamber ensemble • SCHUBERT String Quintet in C, D.956

Sunday, April 30, 2006 ◆ ALL-MOZART PROGRAM ◆ Flute Quartet in D, K.285 • Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello, K.617 • Quintet for horn and strings, K.407 • Clarinet Quintet in A, K.581